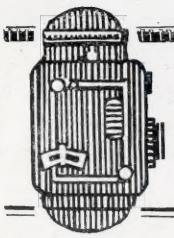
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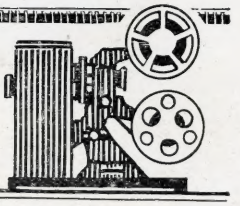
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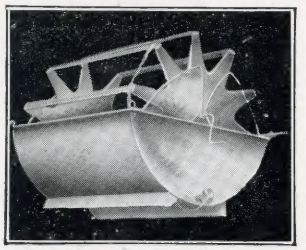
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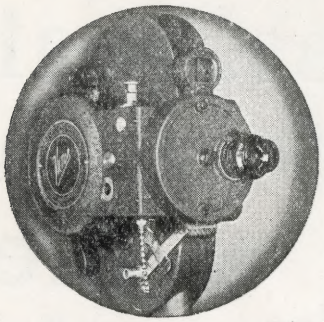
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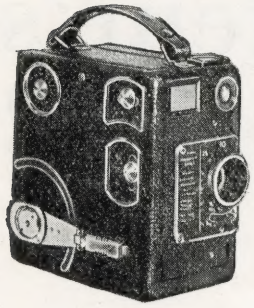
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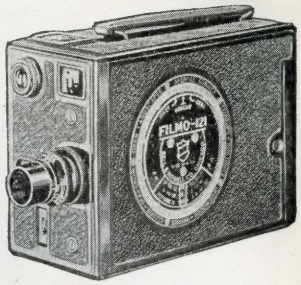
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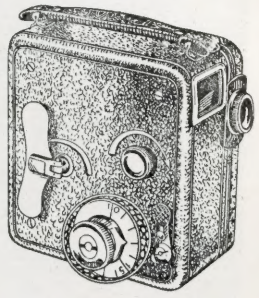
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Effective composition enhances the suggestion of speed in this photograph. *An article on filming a car run appears on page* 168.

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Here is the Recordagram Minor, used in conjunction with your own radio. The two other models—Senior and Double Minor, are as follows: (1) a radiogram incorporating the Recordagram, and (2) a Minor with two turntables instead of one. This particular model is for "continuous performance" purposes

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THE EDITOR to his READERS

ALMOST every amateur, when he buys a reel of film, decides that the pictures he will make with it shall be the best he has ever done. Mistakes have been made in the past, certainly. We are cheerfully prepared to admit our errors when we have a new reel of film with which to atone for them. We tell ourselves that we learn by our experience, that the film we are about to make will be the proof of it. Then, very often, we go and make the same mistakes all over again. And what is even more lamentable, we lapse into the old errors with our eyes well open to what we are doing.

The trouble is that many of us do not exercise sufficient forethought before the actual filming. That golden rule of childhood, "Think Before You Speak," might profitably be adapted for the amateur cinematographer into "Think Before You Film." A film taken by a careless movie-maker is like a gossip's prattle; both irritate and both usually mean nothing. And yet we invariably have the best of intentions.

We recently presented a camera to a young man who knew nothing about the technical aspect of cinematography (and, indeed, who had never before handled a cine camera) but was interested in the cinema and had an eye for colour and movement. He read carefully the instruction booklet supplied by the makers and then proceeded to draw up a scenario for his first film. It was a good scenario, simple and well-planned and gave promise of some interesting shots. But when the film was screened we received a mild shock — a mild one because we had half-expected such a result, although the care which had been expended on the scenario had lulled us into the hope that there would be but little in the film to agitate our blood pressure. As we had anticipated, there *were* some good shots—but they were not in the scenario. Practically nothing of that scenario had been retained, and yet it had been compiled with such care and enthusiasm.

We asked why it had been thought necessary to jettison it. It hadn't been thought necessary, was the reply. Indeed, subsequent questioning elicited the fact that the processes of thought had scarcely entered into the matter at all. Like many other amateurs, this beginner had been inveigled into filming things he had not intended, carried away as he was by the novelty of the cine camera and the desire to film; and some of the effects that he had intended to bring off were conspicuously absent because, we learned, circumstances had conspired against him. He had included in his scenario certain shots which he had not taken because at the time he wanted to shoot them, some character or essential feature was not available. And he had not the patience to wait.

However carefully we plan beforehand and however lofty our good resolutions there is always the danger of being tempted, against our better judgment, to film here and there at random, free-lancing with the cine camera, as it were, in the pious hope that some at least of the shots will be successful. If one is to make a good film one must learn to practise restraint, without which imagination, an eye for the cinematic and technical proficiency will not bear their full fruit. Learn to cultivate a sense of discrimination—in other words, good judgment—and there will be less work for you to do on the editing bench and less waste film.

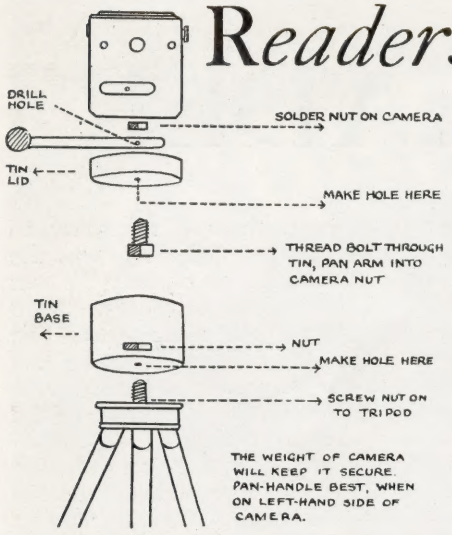
Next month we shall publish in *Amateur Cine World* some of the questions raised by the above-mentioned novice consequent on his handling of the cine camera for the first time. The problems that puzzled him may perhaps have puzzled you. But not after next month.



This is the season of pageants and fetes, offering possibilities of obtaining films, that, because of their local news interest, can be the means of effecting considerable publicity.

Readers' PRIZE-WINNING HINTS

AMATEUR CINE WORLD Monthly Competition



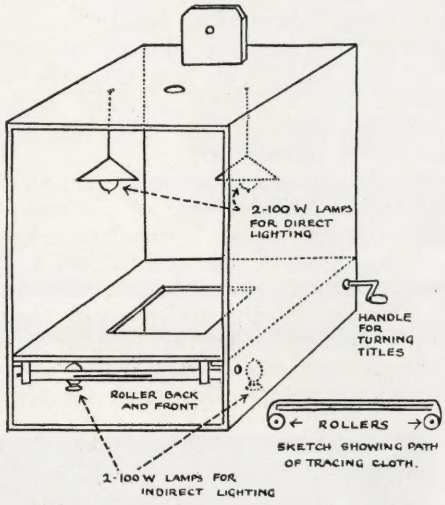
A simple "panning device." A prize of half-a-guinea has been awarded for it.

EVERY month we offer prizes of half-a-guinea for readers' hints and tips. We would like to remind readers that their entries should be as short and to the point as possible. Sketches to illustrate them are welcomed. They need not be finished drawings for our artists can refashion them to publication standard. We do not require elaborate suggestions so much as simple methods of improving technique, saving unnecessary expense, raising the standard of films that are made and generally enabling readers to get the most out of their hobby. Do these seem too exacting requirements? They are not really so. A simple, practical hint can fulfil all of these conditions or—at any rate— nearly all.

Hints for our August issue should reach us not later than June 27th. Address your entry: Hints Competition, The Editor, *Amateur Cine World*, Link House, 4-7, Greville Street, London, E.C.1.

Last month's competition produced many novel ideas from which it has been difficult to make a selection. We like the "panning" arrangement suggested by Mr. S. C. Parkin, of "Rochester," 23, Thorn Lane, Roundhay, Leeds, illustrated at the top of this page. The drawing is self-explanatory. The device consists of a tobacco tin, two nuts and one bolt. When assembled and finished with a good class enamel you get an efficient and neat looking panning device. Mr. Parkin is awarded half-a-guinea for this idea.

Large numbers of hints continue to be received on that fascinating branch of amateur cinematography—titling. An idea for moving titles is illustrated here. It is sent in by Mr. H. Ward, of 113, Shelley Avenue, Manor Park, E.12., who receives half-a-guinea for it. "I made a box of 3-ply," he writes, "and I clamp my camera to the top of it, facing down. I have four lamps, two of which reflect down on to the titles, the other two shining through them. The titles are written on architects' tracing linen. This is good to work on and pictures can easily be traced through if necessary. I write my titles on a long strip of this linen, the ends of which are placed in a long slot in each of the rollers. The diagram shows how the length of titles is led from each roller. It keeps itself flat on the board as I have a tension screen in each roller."



A novel-titling idea which wins half-a-guinea for an "Amateur Cine World" reader.

Remarkable New 16mm. Colour Film: AND GOOD NEWS FOR 9.5mm. USERS

SINCE our announcement last month regarding the new Spicer-Dufay Colour Film which will very shortly be placed on the market, we have had an opportunity of testing a reel. The main advantages of this film are that it can be used in every spool-loading 16mm. camera, that there is no necessity for fast lenses or heavy density filters and that, for projection, needs but little more light than that required for ordinary black and white film. A small correction filter is supplied with the film; this can be quite easily affixed over the lens. The film is loaded in the camera in the usual manner.

On a bright sunny day stops as low as f/5.6 and f/4 can be used. We got some particularly pleasing shots of flower beds at Kew Gardens at f/5.6. With a f/1.9 lens we learn that it is possible to film in the rain, but owing to the Clerk of the Weather being disobliging we have not yet been able to put the film to this stringent test.

The colours produced by the Dufay colour system are strikingly natural and a noticeable feature is the fact that the colours of distant objects are as faithfully reproduced as those of near ones. There is no fringing and no fuzziness at the edges of the film. It should be noted that the colours are actually contained in the film itself and hence it is not necessary to use any filter when projecting.

We understand that although the colours in the film are exposed to the powerful light of the projector they are very stable and therefore do not tend to fade. Due to the projection of the colour matrice, a good deal of grain is noticeable, but no doubt the manufacturers will evolve a finer grained matrice before the film is actually placed on the market. It is at present their intention to market the film in 35mm. and 16mm. sizes but we understand that there is every possibility of their producing it in 9.5mm. size.

The price of 16mm. Spicer-Dufay colour film has not yet been definitely fixed, but it will probably be about a guinea per 50 ft. reel.

THE BEST WAY TO TAKE CLOSE-UPS

By Norman Blinkhorn
(Specialist in Cine Portraiture)



THE chief reason why so many amateur cine films are unconvincing and lack the finesse of professionally-made subjects is, in my opinion, because the average amateur fails to make sufficient use of close-ups in any shape or form. Pictures of the family or friends walking round the garden or on the beach, whilst being interesting, fail to portray those little characteristics so dear to each individual family, but a close-up of, shall we say, Dad lighting his favourite pipe or baby interested in Daddy's watch will live and be a joy for ever.

With modern cine equipment and lighting aids these close-up shots can be made successfully by any amateur cameraman, but due care must be taken in the lighting and taking of such shots if they are to have those pleasing results one sees of one's favourite film star in the cinema.

Avoid "Extreme" Close-ups at First

In the first place I would not recommend you to start with what I term an "extreme" close-up, that is, one that simply shows the head filling the viewfinder. These shots depend entirely on expression for their interest and except in the case of very young children the subject is likely to appear very self-conscious. I have made some of my most pleasing cine portraits working at a distance of from six to nine feet away.

Of course, accurate focussing is required when making close-up shots and one of the little tape measures as sold by Woolworths, is a great help as it can be easily run out from camera to subject to check up the distance. Most modern cine cameras have their viewfinders scored with the correct position for taking close shots, remembered that finder is not lens, allowance for the relative lens and the this in mind.



Position of camera and lighting for interior close-ups. Above: Examples of close-ups and semi-close-ups taken by the author.

A tripod is a help in making close-ups but is not essential, in fact, with children it is better to be able to move about quickly, so the tripod can be dispensed with. One thing is most important and that is the position of the camera. For three-quarter-length pictures of people it is fatal to choose a high viewpoint for the head will appear out of all proportion to the body. You should always have the camera as near as possible, level with your subject.

With regard to the question of lighting but it should be where the viewparallel with the must be made position of the viewfinder. Bear close-ups I consider this the most important of all. Where you are dependent on a minimum amount of action to tell your story the lighting should be vigorous; it is my experience "flat" lighting is fatal to all types of close-up shots for illuminated thus they become dull and uninteresting. If you are using artificial light only, a very good plan is to have, say one "Photo-flood" or similar type of lamp placed each side of your victim and as close as possible, without the risk of scorching him, of course!

For the general lighting an additional lamp should be placed directly in front and fairly high up, but this lamp should be about 10 to 15 feet away, according to the strength of the bulb you are using. One of the side lamps should be slightly above the subject and the other slightly below. This arrangement will give you some really effective lighting without making use of a

(Continued on next page)

Bring Life to Your Films with CLOSE-UPS



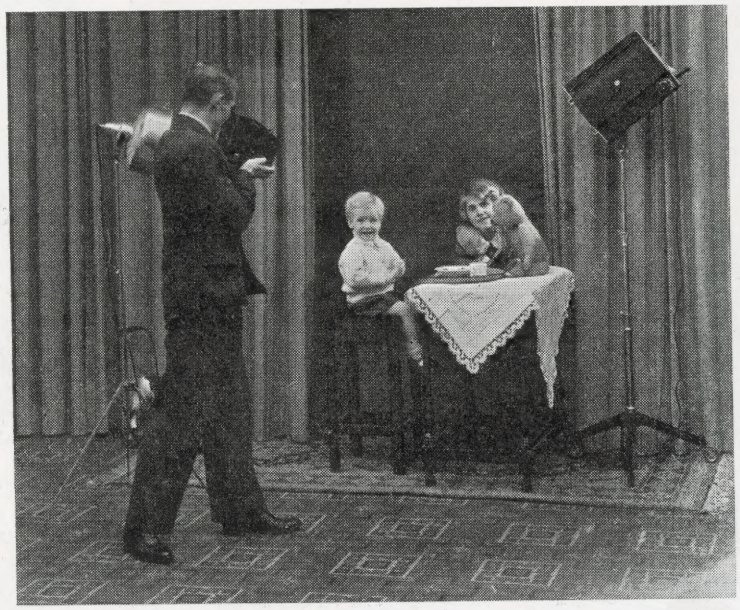
Semi-close-ups are often more effective than real close-ups.

(*Continued from previous page*)

spotlight; but if you *do* possess one care should be taken to keep it quite high up or you will get some nasty deep shadows when your subject starts to move his head about.

Regarding the right stop to use for close-up shots, I have never been an advocate of using large apertures for cine work unless conditions make this absolutely necessary. I consider a little extra expense in lighting equipment better policy than pounds spent in large aperture lenses. I seldom use a larger aperture than f/3.5 as I find this gives a fair depth of focus and I am old fashioned enough to believe that "sharpness" is preferable to "muzziness" which is often termed "Soft focus." At any rate, for projection purposes I know which the operator will prefer.

By the foregoing I do not want you to think that close-ups cannot be made without artificial light. When you have only daylight to use you can, with careful treatment, obtain excellent results with the aid of a mirror or two placed at the side of your subject.



Making a close-up shot. In addition to side lighting, top lighting is desirable.

Your choice of subjects for close-up shots need not, of course, be confined to people's heads; what about the hands and feet, for instance? I can visualize a most entrancing picture which could show feet only. It might be entitled "Marching On" and would open with baby's feet kicking away in the cot and then trace someone's way through the world, ending with a fade-out shot of the feet of an old gentleman slowly walking with the aid of a stick away up some woodland glade. You see, more often than not the pictures with the greatest appeal are those which depend on suggestion more than anything for conveying the idea in the director's mind and in most cases close-ups will do this for you far better than a series of detailed long shots.

One other very important point to be remembered in taking close-up shots is that you should not attempt to get your subject to do too much. It is the simple little actions that are the most attractive; after all, you have a limited field in which to work and nothing is worse than to have the camera panoraming or tracking about all over the place in this sort of work. Baby's feeding tray laid out with his breakfast makes a most attractive setting and if his lordship is introduced to this in his usual chair and allowed to get on with the job you will be able to make one of the finest sets of close-up pictures any family man could wish to make.

Another form of attractive close-up picture is that taken with the camera looking into a mirror at the action. This needs similar lighting to that already described, but care should be taken that none of the lights is reflected back from the mirror. This can be avoided if they are kept pretty high up. Again, you must choose a camera angle that will not show the cameraman at work in the mirror as well.

A final word; do not be in a hurry with your lighting and setting, choose backgrounds to contrast with the subject you are taking and avoid any fussiness in these backgrounds. I have seen famous film directors, professional cameramen and lighting technicians spend a good hour in making a close-up shot that is shown on the screen for only a few seconds, but in the case of amateur movies time is cheaper than film and a little extra patience will be well rewarded. So emulate the professionals—at any rate in this. Acquiring patience is one of the first lessons the amateur must learn.

PUBLICITY FILMS

The Publicity Department and Official Information Bureau of Bournemouth inform us that the Corporation has obtained over 50 copies of a 9.5mm film depicting the scenic interest of Bournemouth which they are sending out free, the only expense falling on the borrower being the return postage. The film was shot by Pathe Pictures, Ltd. Applications for the film should be addressed to the Official Information Bureau, Bournemouth.

Publicity films on 9.5mm stock are also obtainable on loan free from a number of well-known firms. A list of these appears in the Pathéscope monthly.

How to PROCESS 9.5mm. Reversal Film At Home

By COLIN BUTEMENT

THE processing of 9.5mm. reversal film may be carried out quite easily by any amateur at home after a little practice. The only requirements are some 12 by 10 inch dishes made of porcelain or enamel, a wooden frame to fit into the dishes and a drum on which to dry the film.

Making a Support for the Frame

Two dishes are sufficient, but four or five are preferable. The developing frame is made from two pieces of wood 1 inch by ¼ inch and 11 inches long which are connected by two pieces of ½ inch diameter dowel rod 9 inches long; these are provided with spacing pins (old gramophone needles will be found to serve quite well for these), placed every half inch and the whole frame given a good coat of cellulose paint and allowed to dry.

A support to hold the frame while it is being wound should also be made. This may consist of two uprights of wood, about 7 inches high, with a slot cut on the top of each. Two holes are cut through the centre of each side of the frame to take a ¼ inch diameter dowel rod which serves as a spindle for the frame to revolve upon. The drying drum may be made from two discs of plywood twelve inches in diameter, joined by six or eight lengths of dowel rod eighteen inches long and a spindle placed through the centre for the drum to revolve on. When all is ready the film is wound on to the frame and fixed each end by means of drawing pins.

Developing Solutions

The first developing solution, which should be used at 65 to 67 degrees F., is made up as follows:

Paraphenylene diamine	180 grains.
Sodium sulphite	3½ oz.
Caustic soda	180 grains.
Potassium bromide	70 grains.
Phenosafranine 1 in 1000 sol.	2 oz.
Water	40 oz.

Dissolve in order given.

The film is developed in this solution till the image shows through the back almost as strongly as on the front. The time will be about 10 or 12 minutes at 65 deg. F., but varies with different makes of film. When the film is fully developed it is rinsed well and reversed in the following solution.

Potassium bichromate	1 oz.	diluted one part in ten of water.
Water	20 oz.	
Sulphuric acid	2 oz.	

Use at 65 deg. F

After the film has been in this solution for one minute the white light may be turned on and the remainder of the work carried on in white light.

When the negative image is entirely dissolved away (about four to five minutes) and the positive image can be seen by transmitted light, the film is again rinsed and the yellow bichromate stain is bleached out in:—

Sodium sulphite cryst.	2 oz.	Use at 65 deg. F. for 2 to 3 mins.
Water	40 oz.	
Sulphuric acid	½ oz.	

After bleaching the film is again rinsed and blackened in:

Metol	20 grs.
Sod. sulphite	2 oz.
Hydroquinone	80 grs.
Sod. carbonate	2 oz.
Pot. bromide	8 grs.
Water	40 oz.

When the film is black right through to the back it is washed in running water for thirty minutes and wound on to the drum to dry, the surplus water being removed by means of a piece of wash leather, which has been soaked in water and wrung out again.

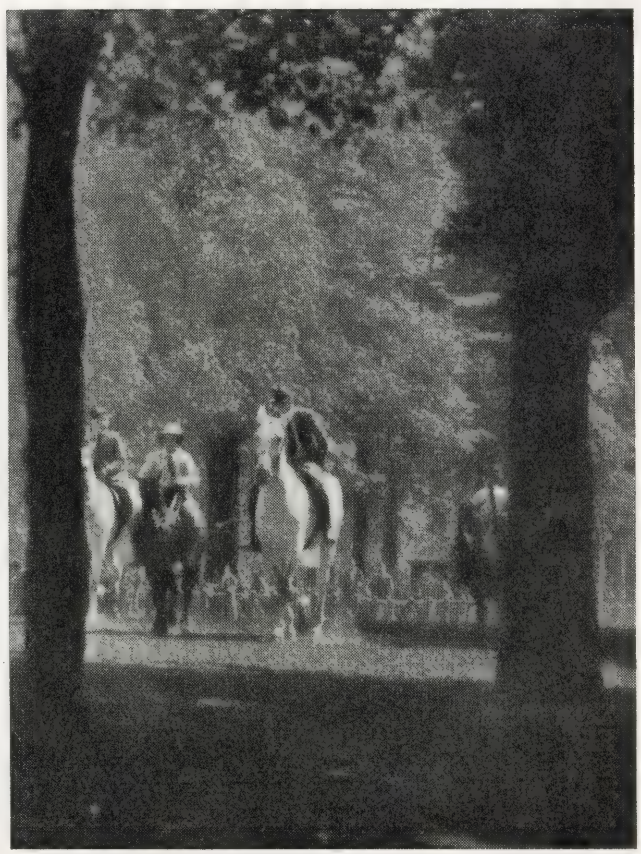
If parts of the film are found to be too light, they may be cut out and intensified in the following solution:—

Potassium bichromate	¾ oz.	Use at 65 deg. F.
Water	40 oz.	
Hydrochloric acid (conc.)	3 dms.	

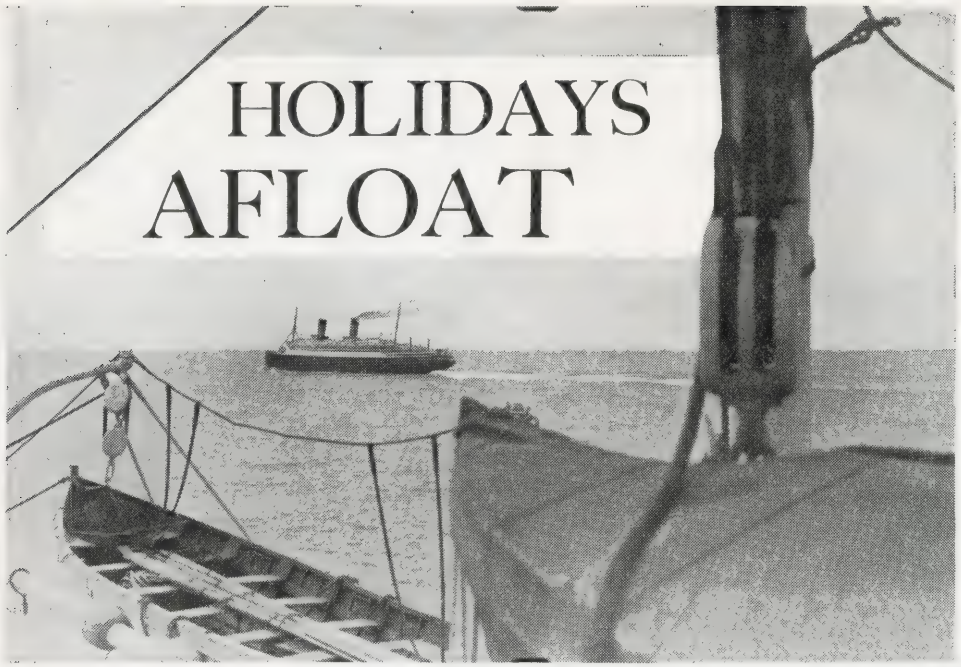
When the black image has been converted into a buff coloured one the film is well washed in running water till the yellow stain is removed (about 20 to 30 mins.) and is then developed in the Metol-Hydroquinone developer previously used to develop the film after reversal. When the image has attained a good black colour right through to the back, the film is well washed and dried.

If, on the other hand, parts of the film are too dark they may be reduced in density. Make up the following:

(*Continued on page 179*)



Rotten Row offers pictorial possibilities. This type of shot is especially effective on 9.5 mm. ortho. reversal film because the sky is not included. Exclude the sky from the shots on your next reel and note the gain in quality.



HOLIDAYS AFLOAT

Cruising with a cine camera is one of the newest and most fascinating holiday pastimes. But filmic conditions afloat are very different from those on land, necessitating careful attention to exposure. Many of the otherwise first-rate cruise films submitted to us for review are marred by faulty exposure. Read this article and you should have no cause to lament over waste film.

By

R. H. HARBOUR

CRUISING, like amateur photography, grows increasingly popular and doubtless many owners of cine cameras have already chosen the particular "floating hotel" in which they will spend their holiday this year.

On embarkation many go up the ship's gangway filled with hope that the ever changing scenes from day to day may be recorded successfully by the camera which is treasured so highly and at the end of the cruise not a few come down the gangway wondering how many scenes have been lost for ever through incorrect exposure. Even the expense caused through film wastage seems a small item compared with the disappointment experienced after processing when many of the scenes which were counted as "gems" are found to have no lustre.

Judging Exposures

Readers who have arranged to cruise in the Mediterranean and who use an exposure meter of the extinction type, may have the same experience as the writer when taking distant scenes or long shots in brilliant sunshine. In these cases it was found that the meter reading differed to a rather large extent from the exposure table supplied by the makers of the camera. In every such case the meter indicated a stop larger than that given in the exposure table. The meter reading was accepted, with the result that these particular shots (made on Pathescope orthochromatic stock) were much over-exposed.

During the summer months in the Mediterranean the light is very strong and allowance must be made for this fact when judging exposures and the amount of light reflected by the subject must also be taken into consideration. In scenes taken at sea in brilliant sunshine, such as seascapes and sports on the upper deck, the reflected light is very high and if in doubt as to the proper stop to use it is better to risk under-exposure than over-exposure. The use of the filter will help to suppress the excess of blue rays in these scenes and give improved results.

When taking shots of the open sea from the deck of the ship, get some part of the ship in the picture, or (from a pictorial viewpoint) the result will be flat. Imagine how dull the picture above would have appeared minus the foreground.

Shore excursions are one of the chief attractions of a cruise and the ports of call on the Mediterranean trip provide a variety of interesting subjects for a cine camera, particularly if visits are made to the native quarters. The narrow streets and white-washed houses give plenty of contrast as far as light is concerned and if these scenes are to be correctly exposed the iris diaphragm must be adjusted for every shot taken. The writer made a number of shots in the native quarters at



Deck sports are a good target for the amateur cinematographer. But in a fast moving game do not attempt to follow with the camera the people taking part. The resultant picture will leave your audience irritated and dizzy. It is better by far to take a few shots from an angle that gives a view of the whole game interspersing them with medium and close shots. (Photographs on this page by courtesy of White Star Line, Ltd.)

(Continued on next page)

Some EXPOSURE Hints for Your CRUISE FILM

(Continued from previous page)

Tetuan and although all exposures were made during afternoon sunshine in a period of little over two hours the stops for each scene varied from f/3.5 to f/7, using orthochromatic stock. The lens cap should always be kept on when the camera is not in use, or the sea-air and the dust and sand ashore in North Africa will impair definition.

Readers who have decided on a Norwegian and Baltic cruise may not expect as many hours of sunshine nor the heat, as in the Mediterranean, but there will be no lack of interesting subjects for the cine camera. If it is intended to use orthochromatic stock it will be advisable to take a few additional reels of super speed panchromatic film for use in dull weather. Many boats on this trip call at Bergen or Stavanger where weather conditions are not always favourable for cine work. Street scenes taken here in very dull weather will be found to be under-exposed at f/3.5 on orthochromatic stock.

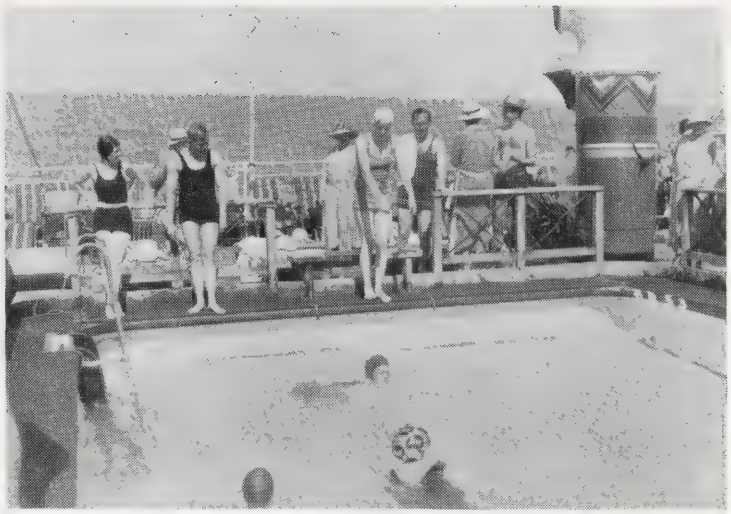
What Stock to Use

Panchromatic film should be used if the camera is not fitted with a larger aperture lens than f/3.5. Panchromatic film, or alternatively a larger aperture lens than f/3.5 will also be necessary when filming deck sports if these take place on a dull day and under cover of one of the lower decks, as is sometimes the case If panorama views are desired these can be obtained at Bergen from the Flien funicular railway and at Stavanger from the Valbergtaarnet (earlier fire station) or preferably from the Vaalandshaugen (water tower), which is about two miles from the town. The filter should be used for these scenes.

At Copenhagen the Tivoli gardens afford an opportunity for beautiful shots and the extraordinary number of bicycles used (about 250,000) give an unusual interest to street scenes. Kronborg and Frederiksborg Castles are also well worth a visit.



Capture the carefree life on board with your cine camera. Shots of games and sports, an important feature of the cruise, should always be included. (Photo : P. & O.)



It is not often that the amateur uses slow-motion but diving & pillow fights in the ship's bathing pool provide opportunities for amusing & graceful effects. (Photo : White Star Line, Limited.)

Hamburg is often made the last port of call and its chief attraction to the cinematographer is Carl Hagenbeck's Zoo. The shots which can be obtained here fully compensate for the small charge made by the authorities for permission to use the camera.

On disembarkation no difficulty is likely to arise in passing Customs if the invoices for the camera and the used films are produced at the examination. This is a simple means of proving the camera and films were not purchased abroad.

GOING CAMPING?

Camping holidays seem to increase in popularity every year. The range of good subjects for the cine camera is quite illimitable, but life under canvas must be classed as among the most promising cine material. Those who contemplate going camping this year, be it only for a week-end, would be well advised to read "Lightweight Camping," by C. John Turner, just published at 2/- by Link House Publications, 4-8, Greville St., London, E.C.1

The author has the happy knack of describing the countryside felicitously, but he does not allow a love of beautiful scenery to run counter to practical camping considerations. For instance, Devonshire, he writes, "must very regretfully be recommended only with reservations. Its beauties are proverbial and as a result the country is too crowded during the summer for one to capture the real spirit of camping." Camping kit is clearly described; the author discusses cooking and meals, pitches and ways of camping, laws and formalities, first-aid, maps and map-reading . . . indeed, almost every aspect of camping.

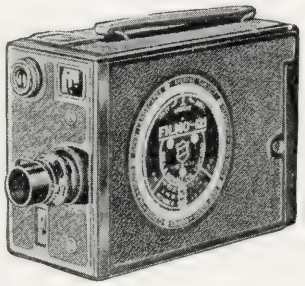


For use in the larger titlers such as Kodak, Bell-Howell, Dallmeyer & Ensign. *A picture for the medium-sized titlers appears on page 179*

What's NEW *in* APPARATUS AND IDEAS

In this feature, which appears regularly in "Amateur Cine World," new apparatus likely to be helpful to the amateur worker is critically reviewed—judged solely on merit and from the standpoint of usefulness.

A BELL HOWELL FOR £22.



The new Bell & Howell 121 Filmo camera, reviewed here

The new Bell and Howell 121 Filmo camera, which sells at £22, is almost a pocket 16mm. cine-camera. I do not recommend that it should be stuffed into the pocket, though there are pockets that will take it comfortably. It is better to carry it in the British-made leather case which is included in the price. But that pocket suggestion gives you some idea of its compactness. It is, in fact, the same as a postcard—5¼ by 3½ inches—except that it is 2¼ inches thick.

The lens fitted to the standard model is the Taylor-Hobson Cooke f/3.5 anastigmat of 20mm. focus. Loading is by 50ft. magazines, the Simplex casettes being used. This means that the Kodak Pan and Super Pan films are available at 16/- for the 50ft. casette in the pan film and 19/6 in the Super pan casettes. A model fitted with the Cooke f/1.8 lens is also available and this can be used for Kodacolor films. This model, of course, costs more.

Single Exposure Device

The £22 model which I handled is made of light metal covered in neat brown fabric leather. All told it weighs only 37 ounces. It had two speeds: 16 frames per second (normal) and 24 frames per second, the latter for "panning" for slowed-up pictures on the screen and for use with films that are to be synchronised. There is also a single-exposure device for use in trick work, a table-top "animation-movies" of toys and dolls, and in titles; or (if you are prepared to give up the regular outdoor use of your camera for a time) for recording the growth of flowers by single shots at specific intervals.

This one-frame exposure is also used in loading. You plug your casette in and shut the door behind it, then give three pressures with the single-exposure movement of the trigger and your film is instantly ready for taking at 16 per second—with no time spent in threading the film over sprockets or through the gate. In this way it forms its own loop and threads itself automatically. This is loading reduced to its simplest form. You can load while you are wearing thick gloves!

If you are one of those cine-workers who are not content with a one-lens fixed focus-camera, you can get lenses for the Filmo 121 in one-inch, two-inch and four-inch focal lengths, all interchangeable in a moment.

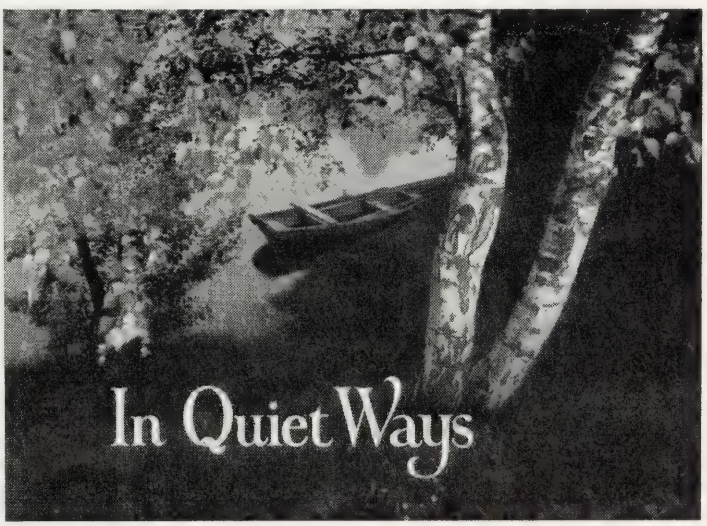
The exposure-chart, which is built into the side of the camera, is better than most of these devices, though I cannot help wondering if it is not calculated for conditions in the U.S.A. rather than in London's smoky atmosphere. Be that as it may, the keen worker will soon adjust its directions to suit his own ideas of exposures and in any case if he treats it as the inspired directions of experts and obeys it in every instance, he will at least do better than trust to wild guesses which too many amateur cine-workers whom I see at the game choose to accept for their cine shots. The camera has two finders—one an eye-level tubular finder and the other a waist-level one. Altogether, though it is a low-priced camera, it is first-class value and it is going to increase the disciples of the amateur movies quite perceptibly in this country.

AN INEXPENSIVE TITLER.

The growing number of amateur cinematographers who seek to make their own titles will be interested in the outfit supplied by the Amateur Cine Service (Widmore Road, Bromley, Kent). This consists of a black board 12 inches by 9¾ inches with six channels for holding the wording of the titles and a set of letters and signs in white (on black cardboard) which should give you easily-read, neat captions for your film shots. When you have set up your caption in this cardboard type you record it with your cine camera and later on splice it into your edited film.

I find the type-style rather attractive—much better than some of the typewriter type that I have seen in home-made titles on occasion. The outfit gives you this board and 380 letters and signs—large and small—and as it costs only 12/6 you do not feel that this pleasant help to good work has bled your pocket too heavily.

(*Continued on next page*)



For Kodak Cine 8 and Pathescope titlers

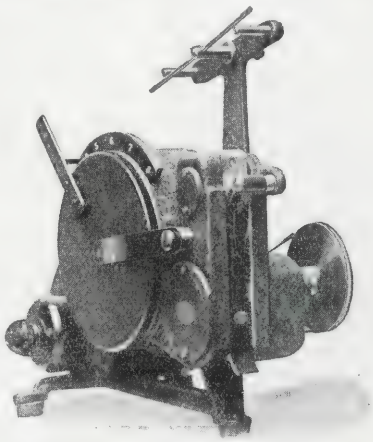
TEST REPORTS *of Latest Apparatus*

(Continued from previous page)

THE KENBURN REVERSED MOTION CRADLE.

The Kenburn Instrument Company (4a, Hill Road, Wimbledon, S.W.19) have just brought out a Reversed Motion Cradle to make the filming of reverse shots as easy as straight "taking." It is, of course, for use on a tripod and not for purely hand camera cinework.

The cradle consists of two pillars and two crossbars made into a stout lightweight frame with a tripod socket at the bottom and a screw to hold the cine camera at the top. Fix it on your tripod with your camera held upside down from the top bar and you are ready for your reverse-motion picture. The whole frame in the size I used is eight inches high by six inches wide and as it is of aluminium or other lightweight metal, it is no burden to carry with your tripod.



The Arri printer for 9.5 mm. and 16 mm. This apparatus is reviewed on page 160

The one I handled was made to hold the Cine-Kodak family of cameras, the Siemens, the Pathe and the Zeiss Ikon and I found on test that it held at least three of these quite securely and unquestionably would hold all the cameras named (and a few others I know) just as they need to be held. A slightly modified pattern, known as Size Two, is made to accommodate different shaped cameras such as the Bell-Howell Filmo, the Victor, the Ensign and some of the Agfa patterns.

Trick Title Effects

A further advantage of this device is that it can be employed in fancy title-making—the whirlwind assembling of scattered letters into a well-regimented caption, a use which makes for a little much-needed variety in film titles. It is a thoroughly well made gadget and fully efficient for its job. If I have any criticism it is that I should like to see the price a little lower than 25/- for the No. 1 size (Cine-Kodak, etc.) and 27/6 for the No. 2 size (Ensign, Bell-Howell, Victor, etc.); and yet on looking through my catalogues and refreshing my memory I do not find any equally well-made makeshift gadget adaptable for heavy cameras which, all told, would cost much less than this special article designed for a particular purpose and designed well for that purpose. If the Kenburn firm continue to produce useful gadgets such as this there is a place for them in the cine world.

FOR WIPE-OFFS AND REPAIRS.

The amateur cine-worker can now get "wipe-offs" into his self-edited films. Reels of gummed transparent cellulose tape known as Amacine tape, which enable this to be done with ease, are being supplied by Amateur Cine Service, of 50a, Widmore Road, Bromley, Kent, at 5/- per reel. The tape sent to me is for the 16mm. film. What is a "wipe-off" someone may ask. A wipe-off is the effect gained when one scene gradually passes diagonally off the screen from left to right or right to left and another scene gradually takes its place. The effect in the public theatre is as though one picture is rolled off the screen and another is rolled on at the same moment. Midway during the wipe-off half the screen is occupied by half one picture and the other half of the screen is occupied by half of the succeeding picture.

To get this effect you first select the two scenes which you wish to overlap and pin down the two ends, leaving an overlap of say 15 or 20 frames—more if you like, or less if that suits your ideas better. You then cut diagonally along the 15 or 20 frames. The cellulose tape is then laid on the shiny side of the film and the two diagonally-cut edges brought close together on it. This results in a long 15-frame splice, held together by the gummed tape. You have to see, of course, that no corners stick up to catch in your gate, but if these simple operations are properly done, in accordance with the lucid directions enclosed with the reel of tape, you should have a wipe-off as satisfactory in its way as those of the professional movie-makers and thereby you introduce a touch of professional finish to your films.

You do not want too many wipe-offs in a film sequence, but now and again they give a refreshing note of variety to your shows. A secondary use for the Amacine transparent tape is for a quick replace when your film breaks or a splice comes unstuck. S.

NEW AGFA EMULSION

A new Agfa emulsion, packed in the very convenient 'patrones,' which are becoming so popular with the users of Leica, Contax and Peggy cameras, places yet another specialised film in the hands of the amateur.

FF Finopan, although definitely slower in speed than the Superpan already marketed by this firm, amply compensates the user of it by being very much finer in grain than the former, while retaining the colour rendering characteristics in full. Its speed is about 21 degrees Scheiner, or approx. 1,200 H. & D.

The specimen spool was deliberately over- and under-exposed. Development was carried out in half-strength Kodak D76 formula fine-grain developer for 40 minutes and the resultant negatives, allowing for the deliberate errors in exposure mentioned above, are all of very fine grain indeed. The latitude of this film is considerable and whatever halation there might be with over-exposure is checked by the anti-halo backing incorporated.

This film should make very easy the change over from orthochromatic to panchromatic, as the user of films of the Isochrom type will not have to make any adjustments for exposure as the films are comparative in speed. Owing to its faster speed, however, Superpan still remains the best for interior work under artificial lighting. B.

Ideas for MAKING THE MOST OF THE 3.5 LENS

By W. E. CHADWICK, F.A.C.I.

IT is perhaps unfortunate that those who have used cine cameras for some years and bought a model with a 3.5 lens appear to have the impression that it is unsuitable for many types of work. The 1.9 lens represents an extra cost of perhaps as much as £6 and though certainly handy in dull light, cannot be called indispensable.

In the first place, most people have not yet realised how much faster a super-sensitive panchromatic film is to artificial light—particularly to half-watts—than the orthochromatic film, or even than the normal-speed panchromatic. Most of the makers say that one to one-and-a-half stops less than for normal speed film is correct, which means that if your meter reads f/1.9 on a subject involving artificial light, you can shoot at f/3.5 and have the result only a little under-exposed. In any case, there is always a certain amount of latitude in the film and the results would probably be extremely good. Nor is there any reason why the "photoflood" type of bulb should not be used quite close to the subject or person being filmed and when you bring them to within some two feet the illumination goes up very considerably.

In exterior work the super-sensitive film is still one stop faster than either normal or orthochromatic stock and the same considerations hold good. It is true that if one exposes at f/3.5 when the meter says f/1.9 for normal film then one is only giving about half the normal exposure to the film, but even then the results will not be so bad. In exterior subjects it must always be remembered that the shadows are very much better lit relatively than are those of the subject under artificial light, so that the chances of getting a respectable result at half normal exposure are very much increased. Further, the weather has to be very dull before the meter reads "1.9" for normal film.

This will dispose of the troubles regarding the speed of the 3.5 lens, but there is another point which deserves mention. Most lenses working at f/3.5 are set rigid in a mount and do not need to be focussed on any subject nearer than perhaps 6 feet. This is in itself a great advantage, for when using a focussing lens it is very easy in moments of stress to get the focus wrong, which gives a ruined shot. There are, in fact, plenty of people who keep two lenses and only use the f/1.9 model on extremely difficult shots. For the rest of the work they put in the f/3.5 lens, which does not need focussing and the use of super-sensitive stock greatly increases its range.

It is probably the ambition—and a praiseworthy one too—of most amateurs to acquire wide aperture lenses for their cameras, but the great possibilities of the 3.5 should not be under-rated.

If close-to objects *have* to be taken with the 3.5 lens then it is as well to fit out the lens mount specially. A specially neat contrivance due to the Amateur Cine League in America is a thin shim of metal that is placed under the lens, the latter being screwed on top of it. The result is that the lens mount does not screw home properly and the lens itself is focussed on a nearer point than usual. It is not a very difficult matter to put a piece of unexposed film into the camera gate, screw out the lens until focussed on some object at—say—three feet, and then file down the metal shim so that it will just go between the screwed out lens and the lens socket on the camera. The shim can then be marked "3 feet" and whenever focus at that distance is wanted, the lens is unscrewed and the shim put beneath it, while the lens is then screwed up hard against the shim. Further shims can be made for 2 feet and 1 foot, or even closer if the screw thread on the lens is long enough.

(Continued on next page)



It is well worth climbing many steps to get a shot like this. Such a shot is not mere pandering to a taste for unusual angles. The roofs and relative sizes of the houses are important features of the scene. Here they are strikingly emphasized.

Approaching 1.9 Results with the 3.5 Lens

(Continued from previous page)

Some cameras of American or Continental origin have not got screw mounts to their non-focussing 3.5 lenses and in this case supplementary lenses should be bought if close-up work is considered. These fit over the lens (afterwards do not forget to focus to the required distance) and there are a number of firms who will supply them—specially mounted, if necessary—to fit the particular lens in question, though this costs more money.

The only other trouble with the 3.5 lens is that it seldom has a long enough lens hood. Strictly speaking, all lenses should have a hood that is as long as their focal length, if not longer, so that unwanted reflections are kept out of the glass and cause no flare. With a one-inch lens hood on a one-inch lens, it is surprising how much better the results are for contrast, though it is obvious that the hood must be of sufficient diameter to be well out of the range of the lens on the film. Such hoods can be easily and cheaply made from brass tubing, blacked inside with some matt material. Velvet is tricky to put inside small lens hoods, and matt black paint is easy to apply, though it should not be touched more than absolutely necessary, as it very quickly rubs off. When making these hoods it is often preferable to make them rather wider and longer than appears strictly necessary, so that there is no question of the hood obscuring the range of the lens if they are slightly skewed by a touch.



Filming subjects nearer than 6ft. from the camera is not usually practicable with the average 3.5 fixed focus lens, but by exercising a little ingenuity you can get attractive semi close-ups as shown here.

It must again be repeated that the 3.5 lens is excellent for use on all normal work and that with care it can do almost anything that the f/1.9 lens can—with the exception of work outside at night. This cannot be really within 3.5 range, unless the camera is run at considerably less than normal speed, but even this is by no means out of the question, for variable speeds were fitted to cameras before the present vogue for large-aperture lenses came in.

PRINTING YOUR FILMS

For those enthusiasts who prefer to make their own positive films from their own negatives there is a simple developing outfit at not too high a price, and now Messrs. Sands Hunter and Co. (Bedford Street, Strand, W.C.2.) have come along with a film-printer, the Arri, for making contact positives from sub-standard films. This little machine is made in two sub-standard sizes—16mm. and 9.5mm. This Arri printer, ready to plug into a socket in your dark-room to begin the printing of your film masterpieces, costs £20 in either 16mm. size or 9.5mm. size. It has a universal motor for voltages from 110 to 250 either for direct or alternating current.

You place your spool of negative film on one arm of a holder and your positive film on another arm. The film perforations are then brought together into register with the films in contact and threaded together through the gate with the perforations of the two films in perfect register (an easy matter to arrange) with the claws coming through the perforations. Turn on the light (a 15-watt lamp, which costs only 2/6 for renewal), note the illumination and according to the density of the negative film adjust your light-intensity by moving the light control lever till you get just the strength of light that you want; give the switch another turn and you begin the exposure, which continues automatically till you switch off. If the density of your film-sequence varies, the light-control lever gives you a wide range of illumination within which to make a satisfactory adjustment.

The exposed film is usually allowed to unwind into a basket or other receptacle in which it is stored till your spell of printing is finished. The film is then ready for development. A positive of any length can be made from a single frame of the negative film—a handy device in printing titles. Of course, it needs a decent-sized dark-room. In a club dark-room or even a good attic converted into a dark-room, it will do its job with the minimum of effort on your part and the minimum of attention.

THE EASY WAY TO EFFECTIVE TITLING

By "Totem"

Lettering for titles is always a difficult business for those not very handy with the pen. Here is a simple but attractive alphabet you will find quite easy to copy.

HERE is an alphabet of letters which can be easily made; it is shown in both capital and lower case style. First of all, decide on the size of letter to be used. For a title two or three feet away from the lens a capital letter one inch high is a convenient size and is quite easy to cut out. The letters should be drawn on squared graph paper, thus ensuring a simple method of obtaining consistent vertical and horizontal lines. Normally, the width of such letters as A, D, M, O, Q and W should be the same as the height and letters like C, E, H, J, K, N, S, T, U, X, Y and Z may be slightly over half the height. This does not conform to the usual printer's standards, but a well balanced letter is produced and the cutting-out process is somewhat easier.



Having marked off the paper with the overall top and bottom horizontal lines, make the circles with a compass for such letters as C, D, G, J, O, P, Q and S. For one inch letters the width of the leg should be one eighth of an inch. The verticals, horizontals and diagonals may now be added, and finally the simple letters like T, E, etc., should be completed. Note how simple is the production of S, which is normally a most difficult letter to draw. This alphabet calls for very little free-hand work and a little practice will soon bring perfect results.

For some users the capitals will fill all requirements, but it is advisable, for many purposes, to have lower case letters, although these will require a little more care to make. When making lower case letters, the largest verticals should be made the same height as in the capitals, and here again it is advisable to draw the circles first, adding legs later.

The lower case alphabet shown is quite easy to draw, but parts of the letters g, h, m, n, s, u, v, w and y will require a little free-hand work. It is possible to use perfectly straight uprights for these letters, or most of them, but the effect is not so good. Note that it is not essential to draw every letter completely; for instance, in the capitals the letter E also provides F and L, the letter I may be any upright, the addition of a leg to P gives R and V is one half of W. In the lower case the following letters will work in together, h and n, i and l, u and y.

When the letters are drawn rub the back of the paper with red pencil and any number of letters may be traced through on to black paper or cardboard to be cut out later. An ordinary postcard is a very suitable thickness for making letters as it can be cut easily to leave clean lines and the letters will stand a fair amount of handling.

An Offer to All Movie-makers

Have you a friend who is interested in amateur cinematography or might be if he was given a lead? Going movie-making with a friend who has fallen under the spell of amateur cinematography gives added pleasure to any jaunt. And when projecting your films it is supremely satisfying to have someone in the audience who takes a really intelligent interest in them instead of regarding them as mere movie pictures.

No, we do not suggest that you give or loan your copies of *Amateur Cine World* to him. We know that most readers like to preserve them carefully. But we will *send* your friend a free specimen copy to introduce him to the joys of movie-making. Send us his name and address and he will get a free copy by return.

FRAGRANT BOUQUET

The Editor,
"Amateur Cine World."

Sir,—May I be permitted to congratulate you on publishing such a fine, much needed magazine as "Amateur Cine World." It is a great sixpenny worth.

I would, if I may, like to suggest that in an early number instead of printing the usual sample of Titles you could perhaps let us have a few samples of lettering. To some of us that write our own titles this would prove a godsend.

Best wishes for your future success.

Shaftesbury Rd., Ravenscourt Park, W.6. S. G. Finch.

(Note.—A number of articles in this issue are published by special request. Let us know what particular aspect of amateur cinematography YOU are interested in. —Editor).

¶ *" I've walked for miles in the country without seeing a soul. I could have taken a lot of attractive still photographs, but there was practically nothing to film." What ! with a stiff breeze rustling the branches and the water, and banks of clouds scudding across the sky ! The countryside can provide wonderful cinematic material offering endless possibilities for taking pictures of great artistic beauty. As usual, everything depends on how you go about it ; in short, how you plan the scenario.*



By
GEORGE H.
SEWELL, F.A.C.I.
Vice-President, Institute of Amateur Cinematographers.

RAMBLING WITH A CINE CAMERA

THERE are two ways of rambling with a cine camera. The first is suddenly to decide, a short while before starting off, " I think I will take my camera to-day." Most people do this, yet the only person who can hope to make a successful picture in this way is a really fast worker with either a natural flair for picture making or a trained eye. For the cinematic activities under such conditions are necessarily subservient to other considerations. The outing has been planned as a ramble and its principal purpose is rambling.

Quick Decisions Necessary

It is not fair, therefore, to the other participants that the ramble should be held up and other persons' enjoyment interfered with for the selfish gratification of one member's desire to make pictures. So that shooting a film under these conditions involves some very quick decisions, a certain amount of sprinting to catch up with the others and certainly little chance of a planned effort. Nevertheless, it will offer excellent opportunities to obtain pictures of one's friends in unconventional garb and attitudes and such pictures will become more valuable with the passing years.

The other method, which is much more satisfactory from the picture maker's point of view, is to plan a ramble with a view to making a picture. With congenial persons in the party who are cinematically inclined, or who are in sympathy with the picture-making desires of the cameraman, such an outing can be very enjoyable. The fact that the outing has a purpose will often help to solve that vexed question " Where shall we go ? " for ground which has been covered before can be visited again and because of one's new attitude towards it, will take on even greater interest than in the first visit.

Such a ramble demands preparation. First of all the district to be covered must be decided on. Each of us has some favourite place with which we are in such sympathy that we are content to go back to it again and again. In this changing world we do not know how long any part of the country will retain its characteristics. The cine-camera offers us an opportunity of preserving those characteristics for the satisfaction of our own memory in time to come.

Having chosen the venue you should construct a scaffold upon which to build your film. It is a good plan to put yourself in the position of a man who has undertaken to make a publicity film demonstrating the appeal of that particular district. Imagine, in a word, that you are setting out to " glorify England," as the Americans term it. Why does that favourite district appeal to you ? What attracts you ? For what attracts you will most probably appeal to others. Is it the many streams which twinkle and trickle in the summer sunlight, is it the quaint villages or their rustic inhabitants, is it the shimmering depths of the woodlands, or the stern heights of unclimbable rocks ? You MUST decide this, for if you cannot you have no hope of passing on the charm and appeal to those who see your film.

Having decided the main characteristic of the district you can then plan a route for your ramble which will include those parts of the district which conform to the selected characteristic. For this reason the place you

(*Continued on next page*)

Planning the Script for a Film of the Countryside

(*Continued from previous page*)

Before rambling with a Cine Camera

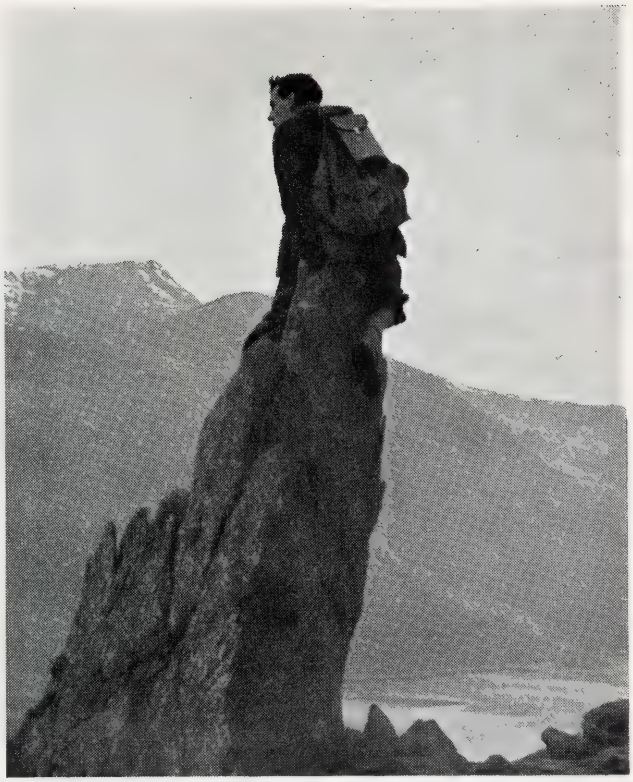
have previously visited is most likely to be adequately treated, because it is much more satisfactory to build a film on the basis of accurate knowledge rather than on second-hand information from guide books and maps. Indeed, if you wish to record a district adequately and you have not seen it before it is advisable to ramble over it unaccompanied by a camera to collect the information on which to base the film. Thus you get double enjoyment.

Your route, then, is decided and some sort of treatment can be prepared. Every film, like every story, must have a construction, a beginning, a climax, however mild, and an end. How will you begin ? Of course, there is the hackneyed beginning of portraying the ramblers setting off, the train to the country and similar shots, but suppose you make half-a-dozen films of different places, you cannot use the same beginning with all of them. Apart from that such a beginning is redundant. Travelling in a train is not a particularly interesting cinematic subject and is certainly not characteristic of your district.

Filming with a Purpose

A famous novelist once laid down the maxim, " Get the interest of the reader in the first line." In similar manner you should start with a shot that sweeps your audience right into the mood of your film. Such a shot will have to be thought of and chosen with care ; it will not be sufficient that it has been shot in the district concerned. It must have a purpose and fulfil that purpose.

With your opening and your main characteristic settled, build a script which indicates in a general way the outline of the film, making it move forward quickly or slowly as you think best befits the subject. All this will fix in your mind a vivid mental picture of the effect you are aiming to secure and at the same time will set down for your reminding and guidance the *type* of shots you wish to obtain. Unless there is some strong reason, such as an historical one, do not tie yourself down to specific shots. For example, if " Old Smithy at N . . . " appears in your script and the actual smithy does not, when you see it, conform to the mental picture you had, do not hesitate to search around for another one that will.



It pays to exercise a little care and patience in selecting a good view point. This looks an attractive picture, but had the immediate foreground been omitted it would have gained tremendously in power and suggestion. The climber is not really on a dizzy height ; but cover up the bottom of the picture (about half an inch) and it appears as if he is.

Therein lies the pleasure of the cinematic ramble. You have set yourself a task to find certain pictures. Go out and look for them. With the opened eye of the picture seeker you will walk in a country of greatly enhanced beauty and interest and probably what was originally intended as one ramble will develop into three or four visits, because of your enthusiastic desire to carry to a successful conclusion the job which you have started and which has proved so fascinating.

It is perhaps hardly necessary to point out that the cinematic ramble, on the lines indicated, is an almost ideal form of activity for the amateur cine society. Apart from the actual filming done on such a trip, good locations for film plays may be discovered.



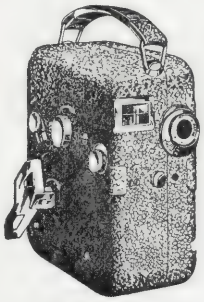
Halt for liquid refreshment. A shot like this, maybe, following a snappy title, will be a welcome inclusion in your ramble film. This photograph is sent by J. W. White, Kasauli Hill Depot, Simla Hills, India.

Everything Guaranteed

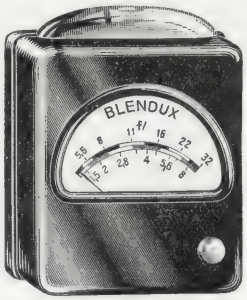
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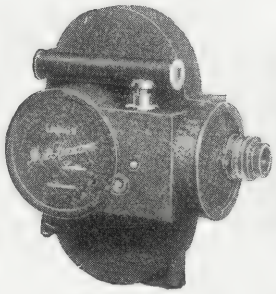
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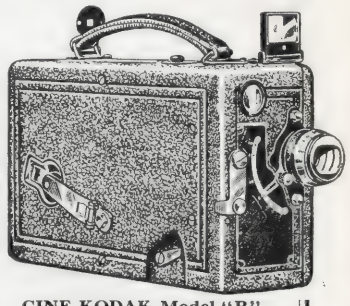
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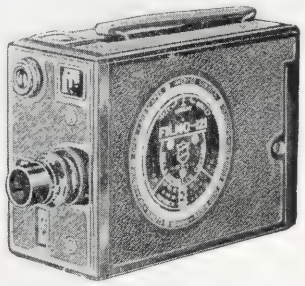


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Cine-Kodak, Model B.B. Junior, 50ft. capacity, direct vision finder. Quiet in operation. Fitted f/3.5 anastigmat lens in fixed focus mount. Listed at £13 13s. 0d. Optically and mechanically perfect £8 17 6

Cine-Kodak, Model B, 100ft. or 50ft. capacity. Fitted f/6.3 Kodak anastigmat lens, 2 viewfinders —direct vision and waist level. Good condition, optically and mechanically guaranteed. Originally listed at £25 £4 17 6

Bell-Howell Filmo, Model 70. 100ft. or 50ft. Direct vision viewfinder. 2 speeds—8, 16 (these may be converted to 16, 24), fitted 1-in. Cooke f/3.5 anastigmat lens. List price about £50. £18 18 0

Cine-Kodak Model B. 100ft. or 50ft. Condition perfect. Fitted Kodak f/3.5 anastigmat lens £8 17 6

Cine-Kodak Model B., as above, but fitted f/1.9 Kodak anastigmat lens in focussing mount. Condition perfect £18 18 0

Agfa Movex, Model 30. Fitted f/3.5 Agfa anastigmat lens, with focussing adjustment. 2 viewfinders—direct optical and waist level. Very quiet in use. Simple casette loading, 40ft. capacity. This is a 1934 camera, indistinguishable from new. Listed at £15 15s. £9 17 6

Ensign Auto-Kinecam, fitted f/2.6 Cinar lens. 3 speeds, 8, 16, 64 (slow-motion). Powerful spring motor, graphite packed, sweet and quiet running. Hand crank for "mixes" "dissolves" and trick titling. 100ft. or 50ft. With best quality leather case to hold camera and 2 spools of film. Guaranteed optically and mechanically perfect. Listed at £18 18s. .. £11 10 0

Pathescope Motocamera "B." Strongly constructed, attractively finished in black, with chromium, untarnishable metal parts. Fitted high-grade f/3.5 anastigmat lens. Daylight loading, fixed focus. Powerful motor drive to expose full 30ft. of charger contents, double claw movement, self-closing shutter. List Price £6 6s. Guaranteed optically and mechanically perfect £4 17 6

Pathescope "de Luxe" Motocamera, as above, but attractively finished in best quality black leather covering, with best quality anastigmat f/3.5. Fitted safety catch in starting lever, enclosed direct viewfinder. List price £10 10s. Offered at £8 5 0

Pathescope "de Luxe," Multi-speed model. As above, but fitted with speed adapter for all speeds, ranging from 10-20 frames per second for "quick" and "slow" motion. List price £13 10s. Offered at £10 0 0

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¶ *The vexed question of film speeds is one to which there appears to be many answers—all different. Fortunately the intelligent use of exposure tables and meters will yield good results, but nevertheless, a uniform method of marking film speeds so that concrete comparisons between any makes and kinds of films may be made, is urgently needed.*

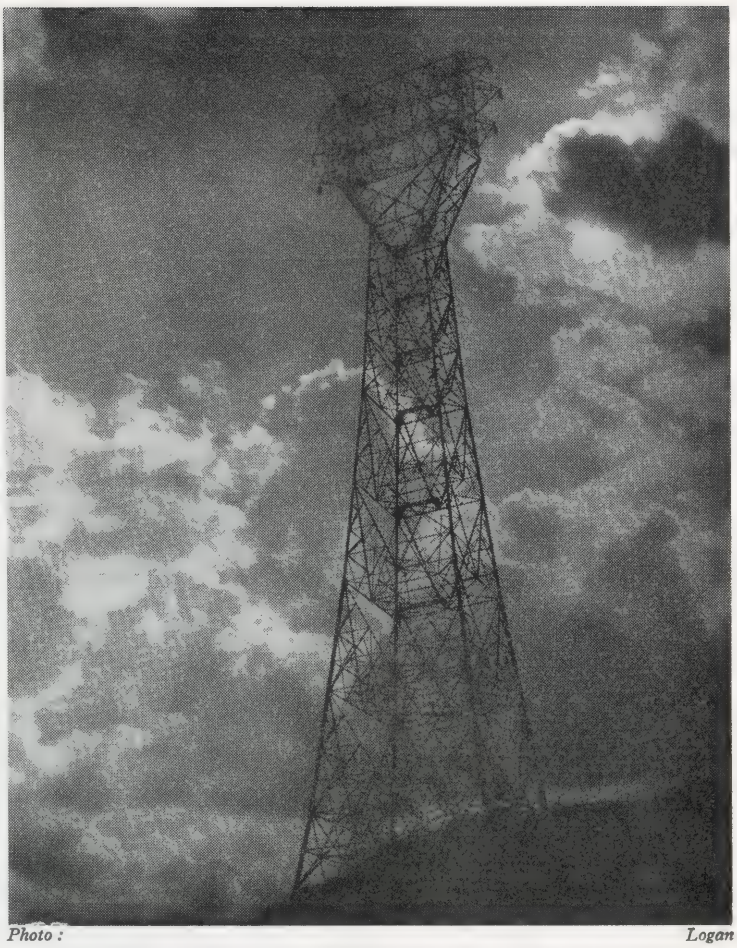


Photo : *Logan*

CONCERNING FILM SPEEDS

By HAROLD B. ABBOTT

IT is a sad thing that there is nothing set and regular about the speed, or sensitiveness, of cine films. Different authorities give different values to specific films ; the makers themselves are usually vague about them ; and the amateur may be pardoned if he begins to wonder " where he is " with them.

On the face of it, it would seem a simple matter to have a set standard of speed called, let us say, " 100-S," and to call films of other speeds "75-S" or "80-S" or "120-S," the ratio the figure bears to 100 showing the exact degree of sensitivity and the proportionate exposure required. Exposure meters could then be designed for 100-S films and a simple calculation, or a conversion table, would show the exact exposure required for films of other "S" numbers.

But Snags Arise

So, at any rate, it would seem ; and it might be thought that this scheme has, in principle, been adopted in the Hurter & Driffield (H. & D.) system. A film of 200 H. & D. requires (theoretically) exactly double the exposure of a 400 H. & D. film to secure the same result ; but when one delves deeper into the matter all sorts of snags are found to arise.

Without going too scientifically into the matter, it may be said that the speed of photographic emulsions is only relative : it varies under different conditions of light ; it varies with different systems of development ; and to some extent it may also be said to vary according to the result desired. Unless such factors can be standardised (which, outside the photometric laboratory, they cannot) it is impossible to say that a photographic emulsion has a definite intrinsic speed.

It is true that if film manufacturers would only get together certain factors could be standardised so that a definite system of speed indications could be arrived at *for those standardised conditions*, and this would, at any rate, be better than the present promiscuous and inconsistent state of affairs. But even so, there would still remain the difficulty that the speed of any one film would vary according to the conditions in which the film were exposed ; and that whereas two films of different origin might be of identical speed in bright sunlight, one might be very much faster than the other in, say, the yellow light of evening sun.

Even this difficulty, however, could be largely overcome by the manufacturers (in co-operation and concordance) quoting on the film packages the speed of the contents to various conditions, as is done with some panchromatic plates : "H. & D. 700 to daylight ; 2,000 to half-watt light," but before any such marking can be truly satisfactory, " H. & D." or " Scheiner," or whatever speed system is adopted must be constant and correlative between all films, irrespective of make.

The present bewildering state of affairs is pitifully demonstrated by the following comparisons of speed numbers culled from various exposure tables :—

Example 1 (*Photoskop Instructions*)		Example 2 (*Metraphot Instructions*)	
Sch. 17° =	H. & D. 310	Sch. 16°–19° =	H. & D. 300–500
,, 20° =	,, 650	,, 20°–23° =	,, 600–1000
,, 23° =	,, 1300	,, 24°–27° =	,, 1200–1500

Example 3 (*Zeiss Ikon Exposure Tables*)

Sch. 17° =	H. & D. 351
,, 20° =	,, 727
,, 21° =	,, 930

THE PHOTOGRAPH ABOVE *is of the type of shot that is not necessarily limited to those who possess a camera with a wide aperture lens, (using, of course, high speed film) and working in the evening. With a heavy density filter an approximate result could be secured at mid-day.*

(*Continued on next page*)

(*Continued from previous page*)

Perhaps that does not seem too bad; but let us now take some specific films and see how their H. & D. speeds work out according to various authorities. Blendux instructions quote the following: Ortho film, 18°Sch.; Ordinary Panchromatic and Pathe P.S.P. 20-21°Sch.; Super-sensitive Pan., 23°Sch.

Converted to H. & D. according to Example 2, above, these are as follows: Ortho, 400 H. & D. (approx); Panchromatic and P.S.P., 700 H. & D. (approx); Super-sensitive Pan., 1000 H. & D. Compare this with the Burroughs Wellcome Handbook which gives H. & D. calculations as follows:—Pathe & Gevaert Ortho, 240 H. & D.; Agfa Ortho and all Ordinary Panchromatics, 320 H. & D.; P.S.P. and Super-sensitive Pan., 480 H. & D.

Finally, let us turn to the instructions issued with the Weston Photo-Electric Exposure Meter. According to the Weston method of conversion, Agfa Ortho and Kodak Regular Pan. are about 420 H. & D.; Agfa and Selo Pan. and Kodak Super-sensitive Pan. are 600 H. & D.

See, therefore, what an analysis of these figures discloses. Super-sensitive Pan. is variously computed at 480, 600 and 1000 H. & D.; Pathe P.S.P. is placed at 480 and also 700 H. & D.; Regular Pan. is variously credited with 320 and 700 H. & D.; and Ortho film is 240 H. & D. by one method of conversion, and 400 H. & D. by another.

Now where are you? Bothered and bewildered, no doubt. One of these days there will be a terrible up-rising of amateur cameramen. Excited and wild-eyed they will march upon film manufacturers, armed with scythes and safety razors, guillotines and grapefruit.... Then, perhaps, will film manufacturers come to a realisation that it is no longer good enough to indicate a measure by saying that something is "as long as a piece of string."

Until then, how shall we carry on? Much the same as we have been doing. Without worrying too much about H. & D., or Scheiner we shall continue collectively to expose miles of film; we shall continue to get a marvellous proportion of good results, and blame H. & D., or the wife, for the dud sections; and we shall continue to read, write and argue about film speeds.

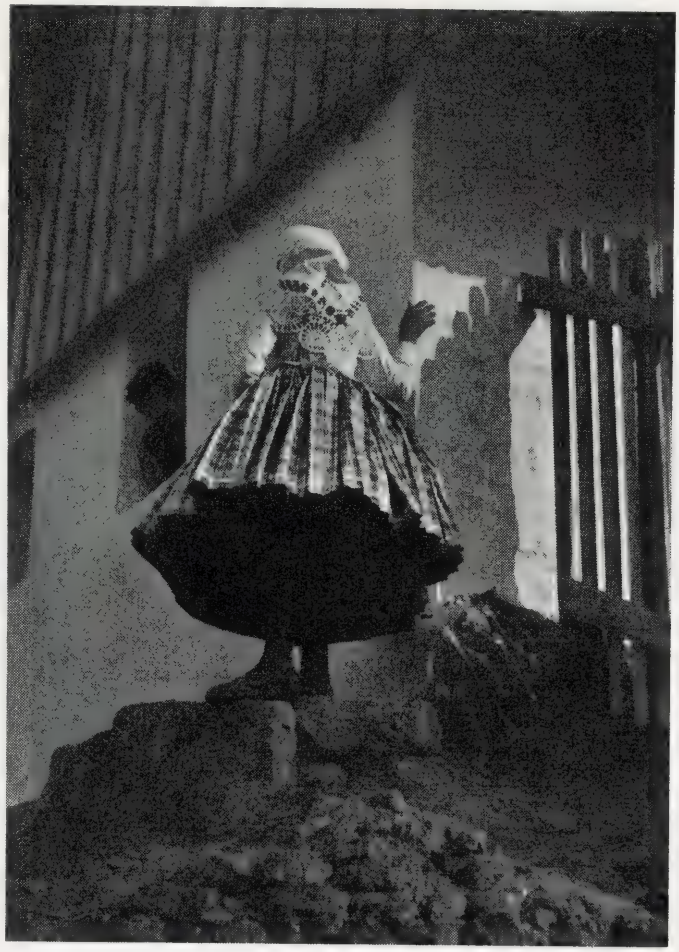
Yes, we shall get very good results with most of our exposures, and for these reasons: It *is* possible to classify various films into groups of relative speed values. An example of this is shown in the *Amateur Cine World* monthly exposure tables. Moreover, the intelligent use of exposure tables and meters computed for cine films will yield accurate exposures. Even though meters may disagree as to the H. & D. speed of a particular film, the instructions are nevertheless based upon the practical application of the meter to specific films. Further, all films have a certain amount of latitude allowing for reasonable departures from the absolutely correct exposure; and, finally, a certain amount of correction is possible in the after-process of producing the positive film.

Nothing of which, however, alters the fact that it is high time that film manufacturers met in conclave to produce a uniform method of marking film speeds so that concrete comparisons may be made as between any makes or kinds of film.

Why We Can Get

SUCCESSFUL EXPOSURES

DESPITE THE FILM SPEED PROBLEM



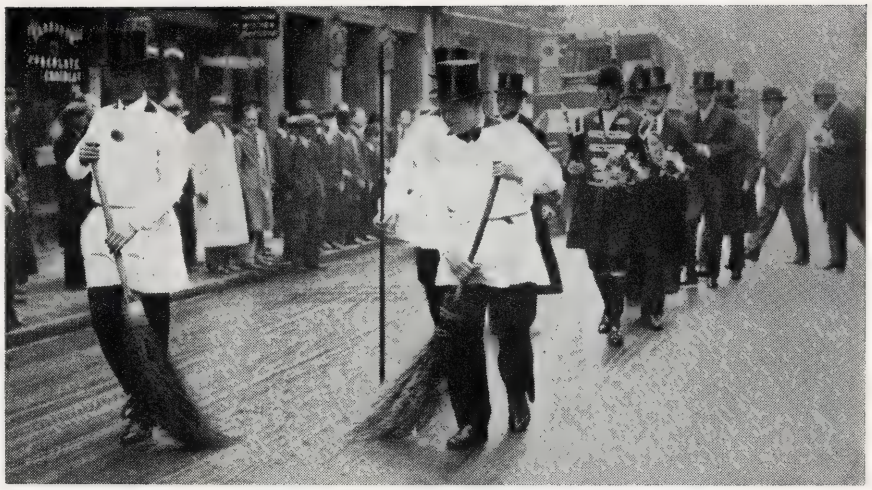
The angle from which this picture was shot emphasises the billowy effect of the child's dress. Always strive to choose a viewpoint that will centre interest on the principal character or feature of a scene.

KEEPING ABREAST OF THE TIMES

Manufacturer's catalogues always make interesting reading and are invariably good to look at. The photographs in the Kodak catalogue for 1934 are beautifully reproduced and are in themselves an inspiration to better movie-making.

The Kodak range of cameras, projectors, films and accessories are clearly described and illustrated and although you may not yet be contemplating purchasing new equipment or accessories, it is worthwhile getting this catalogue for the information it gives on cine apparatus. It will enable you to keep abreast of the times. Copies can be had post free on mentioning *Amateur Cine World* from Messrs. Kodak Ltd., Kingsway, London, W.C.2.

Brushing the highway clean for the procession of the Worshipful Company of Vintners down Upper Thames St. This custom has been carried out for over 600 years and members of the Company still carry posies of sweet herbs to counteract the smells of the streets as they did in the olden days. This procession takes place on July 12th and provides good opportunities to the movie-maker who likes to combine novelty with news interest in his films.



Your JULY NEWS-REEL *and* HOW TO FILM IT

By 'Traveller'

THERE is certainly no lack of subjects this month. Even the villager, who may not always consider himself blessed with topical material, has no reason for complaint during July. The church fete, of course, is a hardy annual—but even this, if tackled with originality, will prove interesting again.

Yachting is in vogue now and beautiful are some of the effects that the cine-camera can be made to record with filter, panchromatic stock and, if possible, a telephoto lens. Apart from yachting in narrow rivers and on the Broads, a boat is really essential if you desire to get the best pictures at a regatta. At large affairs of this nature the Pressmen and sometimes the cine-camera men too, hire a motor-boat of their own—sharing expenses. If there is room it is not unlikely that they would be willing to include an amateur cine-worker in their party. Such a position, of course, is ideal. If you hire a boat of your own, however, be sure to explain to your boatman exactly what your intentions are. Then he will get you as close as is safe to the competing yachts.

For those who live in (or are spending their vacation in) London there are an unlimited number of first-class news-reel events. But one you shouldn't miss is the procession of the Worshipful Company of Vintners down Upper Thames Street. Quaintly attired, these men walk through the narrow street—in accordance with an ancient custom—preceded by two servants *who brush the highway clean for the procession.* Another old practice is the Waterman's race for Doggett's Coat and Badge—from London Bridge to Chelsea Bridge, which takes place later in the month. It presents no difficulty from the photographic standpoint.

JULY EVENTS

1 Dominion Day, Canada.
2-6 Historical Pageant and Tercentenary of Milton's "Masque of Comus," Ludlow.
3-6 First July Race meeting, Newmarket.
3-7 Royal Agricultural Show, Ipswich.
4 Independence Day, U.S.A.
4-7 Aldershot Horse Show, Aldershot.
4-7 Royal Regatta, Henley.
5 Ancient Tynwald Ceremony, Isle of Man.
6-7 Yachting Regatta, Torquay.
6 Third Test Match: England *v.* Australia, Manchester.
7 Motor Races, Dublin.
7 Ancient Fair, Wakefield.
7-13 Northern Command Military Searchlight Tattoo, Newcastle.
8 Gaelic Festival, Cavan.
8-14 Rotary Carnival, Bath.
9 Croquet Championship, Roehampton.
9-10 Yachting Trials (for America Cup races), Torquay.
9-11 Oxford *v.* Cambridge (cricket), Lord's, London.
9-14 Lansdown Open Tennis Tournament, Bath.
9-21 Imperial Rifle Shooting Meeting, Bisley.
10-12 Bilbury Club race meeting, Salisbury.
10-13 Open Golf Championship, Brighton.
12 British Empire Garden Party, Roehampton.
12 Ancient custom of the Worshipful Company of Vintners' Procession down Upper Thames Street, London.
13. Charter Day, Tewkesbury.
13-14 Eton *v.* Harrow (cricket), Lord's, London.
13-14 Amateur Athletic Association's Meeting, White City, London.
14 Border Games, Jedburgh.
14 King's Cup Air Race.
14 Open Polo Challenge Cup Final, Roehampton.
16 Ancient custom of "Swan Upping," marking the Thames' swans, London.
16 Highland Gathering and Pageant, Isle of Man.
16-21 Beaufort Polo Club Tournament, Norton.
18 Royal Isle of Wight Agricultural Society's Show, Newport.
18-19 July Race Meeting, Bath.
20 Fourth Test Match, Leeds.
20-21 "Eclipse" race meeting, Sandown Park.
21 Military Polo Challenge Cup Final, Roehampton.
21 Oxford *v.* Cambridge (athletics), White City, London.
21-23 Yachting Regatta, Torquay.
23-28 Regatta Week, Bexhill-on-Sea.
23-28 Bowls Tournament, Brighton.
23-Aug. 11 Malvern Dramatic Festival, Malvern.
25-26 Race Meeting, Curragh.
25-27 Royal Welsh Agricultural Show, Llandudno.
26 Horse Show, Clonmel.
28-31 Davis Lawn Tennis Cup Challenge Round, Wimbledon.
28 Ancient custom: Waterman's Race for Doggett's Coat and Badge, London Bridge.
28 "Rushbearing to the Church"—ancient custom, Ambleside.
29 "Croagh Patrick" Pilgrimage, Mayo.
30-Aug. 5 Open Bowls Tournament, Bexhill-on-Sea.
31-Aug. 3 Goodwood Week—race meetings, Goodwood.
31 Ancient St. Margaret's Fair, Tenby.



PUTTING THE CAR ON THE SCREEN

Here Are Suggestions For Filming a Motor Run . . . by "CINESMITH"

WHEN the amateur cinematographer acquires a new car, or when the motorist acquires his cine camera, it is never very long before these two pieces of mechanism are put through their paces conjointly, the one in front of the other, with the object of transferring the car to the screen. And more often than not the result, if not actually a failure, is at least disappointing, pictorially speaking.

The reason for this is usually that the cameraman does not know what will look well and what will not, on the screen, as far as the car itself is concerned. He does not realise—until after he has wasted some film in trying it—that no matter how thrilling it is to rush smoothly up a gradient at fifty miles an hour, on the screen this will look uninteresting and flat—even the hill itself will look flat unless precautions are taken when shooting. Filming a motor car, to be pictorially successful, requires more care and planning than almost any of the other subjects that usually come before the amateur cine camera lens.

If your object, then, in filming your car is—as it should be—to give your audience the impression that going for a run in it is a joyous occasion, as it usually is in reality, you must take care to include in the viewfinder all the things that go to make up the pleasures of the journey. Obviously, the car itself is not enough, otherwise a trip round Brooklands would be the pleasantest kind of run there is. I am assured by those who undergo that experience that such is not the case—and I can assure you that for the purposes of the home cine-screen you will make the finest possible pictures of your car by making it a secondary consideration every time you press the camera button.

Photographic experts will tell you that two things are necessary to make a picture—a background and a foreground. If you remember that and get your car definitely and unobtrusively in between these two positions and make your film up mainly of shots based on this plan, you will turn out a picture that will not only please any audience, but that will show up your car in the way that it appears to you—a thing of beauty and a joy, if not for ever, at least for as long as it—or the picture—will last.

Now, you will want a hint or two on how to obtain the desired effects. Whatever you do, avoid taking a view of the car approaching the camera down a long straight



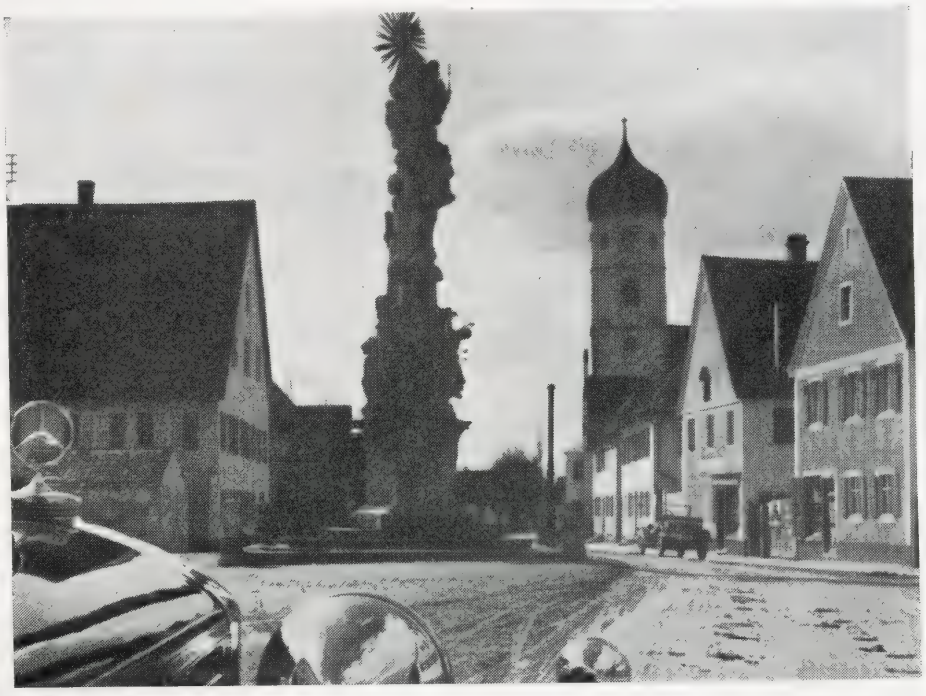
If you are making a film of a car run, see that the car motif is adequately stressed. Shots such as these can be useful interspersed with shots of purely scenic interest.

NO WASTE FILM OF THE MOTOR RUN

—*if you follow the advice given here*

road, so that you have to swing the camera rapidly as it nears and passes you. Even if the car is speeding, it won't look fast on the screen and you probably won't be able to recognise any of the occupants. That kind of shot is all right when filming a motor race.

No! make all the shots of the car on the road in the midst of the most picturesque surroundings that you can find and take up a position, well away from the road so that you can see the car in the viewfinder for as long a distance as possible without "panning" or moving the camera. On the screen, if you do this, the car will enter the picture at one side, wind its way amongst trees or under or over a bridge, past a waterfall or a cottage or two, finally passing out again at the other side. Take these shots on a bright sunny day and your audience will say — "That must have been a lovely run." And their admiration will be duly attracted to the car—and that's what you want, isn't it?



When taking scenes on the road remember to include part of the car. Do not film the countryside "broadside on" from the car for the result will appear as a very fast "pan."

Actually, of course, on a day when you set out to make a film like this you don't really have such an enjoyable run as at other times, because a great deal of stopping and starting and even turning round and going over some bits twice may be necessary for the sake of making a good picture. Here, as in most filming, it's not the excellence of the subject nor the amount of footage you use that makes the picture—it's the amount of trouble you take before you shoot at all.

If you yourself are to be the cameraman, then obviously someone else must be driver and you should ascertain, before going ahead with the shooting, that this someone will not object to the actual motor run being made a secondary consideration to the making of the film, for if you really do put the camera before the car, the run will be a much interrupted affair. But otherwise the film will not be the best possible.

That, then, is the principle—pick the best scenery and make the car complementary to it. When the inevitable picnic begins, film it too, preparations and all, and just show the car, in whole or in part, in the background. You can add to the interest of such a film by inserting a few close-ups such as a hand on the steering wheel, or on the gear lever; or a foot on clutch or brake pedal; or of instruments on the dashboard. You might even try one or two short shots taken from inside the car while in motion.

You can usually secure—in an open car—amusing shots of the rear seat occupants, taken from the front, and vice versa. But these must be short and taken on smooth road, otherwise the bumps will make the pictures difficult to look at when screened. A few views, taken from the moving car of the scenery as seen through the windscreen, will also add interest to the film. To take these properly the camera must be firmly mounted in or on the car.

You can't make good pictures with the camera being operated by a passenger while the car is in motion. The only satisfactory way is to bolt the camera on to some part of the car where it can be conveniently controlled and where it will be rigidly held so that for the time being it becomes part of the car itself. By this means the effects of bumps will be greatly minimised, but even then only smooth roads should be used. The camera will show up the irregularities of a rough road, giving shaky pictures on the screen.

Don't omit to take a shot or two at the start of the run and at the conclusion, including a few close-ups of the passengers. If you can make a close-up of the map showing the route followed, this will help to improve the picture. Trace out the road with a pencil as pointer and insert this shot just after the main title.

TIDWORTH TATTOO

The Tidworth Tattoo is specially recommended by the Army authorities to amateur cinematographers, the power of searchlights to be employed being so great that good results should be obtained. The Tattoo will be held on Salisbury Plain on August 4th and from August 7th to 11th. The Loch Ness monster will be one of the principal attractions and the 9th Lancers' musical ride and the historical piece, the landing at Aboukir Bay, should photograph well.

Our CRITICS *Review*

READERS' FILMS

Films sent for review may be of any size or length and of any subject. They should be packed in film containers and addressed to The Editor, AMATEUR CINE WORLD, 4-7, Greville Street, London, E.C.1. Nom-de-plumes may be used if desired, but please do not forget to enclose your name and address. Films submitted will be returned to their owners within seven days.

HOLIDAY, 1933 AND THE GLORY OF THE GARDEN.

16mm. Eric E. Thompson.

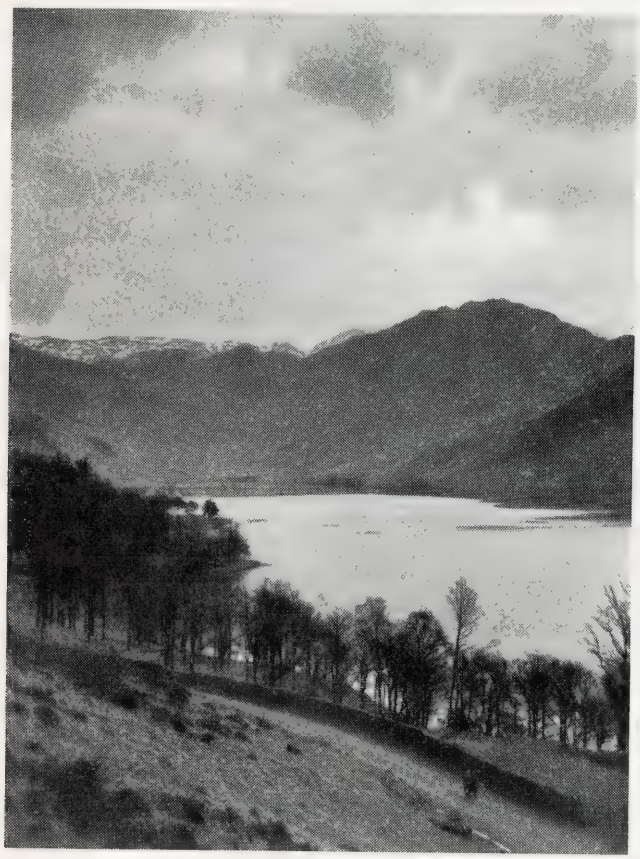
This is a double-barrelled effort, two subjects on one reel, and we will consider them separately.

" Holiday, 1933 " is refreshingly unusual in its outlook. We are spared the usual stressing of persons and are shown instead something of the things which go to make holiday. Where persons are introduced their presence is logical and necessary to the theme, although there is one sequence where there is a tendency to pose a bathing girl, in conjunction with rocks and sea and sky to make pictures which for all their beauty belong to the realm of the still picture rather than the cinematic.

There are some fascinating close-ups of seaweed and tiny fish life in amazingly clear water, while the action embraces such things as surf riding and swimming, kite flying, sailing, moving clouds, fishing (with some close-ups of gulls fighting for the discarded fish), an outdoor beauty carnival and procession with its big drum and brass band. The picture closes with a sunset picture.

" Glory of the Garden " would have made the perfect colour film. The producer has learnt the secret of fascination in beautifully selected pictures which save themselves from being ' stills ' by *just*—and only just—moving . . . Flower and blossom quietly quivering, with clouds sailing stately by. The whole is linked up with homely shots of making crazy paving, mending hedges, motor mowing and other natural touches and there are some splendid butterfly close-ups. One close-up of a bee is definitely unworthy of a place in this film because it is so out of focus. Obviously the author has been influenced by the difficulty in obtaining the shot and its unusual character to overcome his better judgment and leave it in the film. Have courage, Mr. Thompson, and cut it out instanter.

An *Amateur Cine World* Leader has been awarded to include both sections of this reel.



SPRING MEETING OF THE M.C.A. AND F.M.F.

16mm., by Galleon Studios (P. Ernest Burdett).

This satisfying little film is a record of a trade social meeting. After the credits, in which a beautiful shot of a Spanish galleon figures, we are shown the hotel where the meeting took place, close-ups of president and secretary, the members preparing for the official photograph (with a shot of the result), a series of shots of the social activities such as golf, tennis, swimming, tea, memories (two ladies at tea gossiping), love-making and other things of the kind, all preceded by one-word titles. Then there is a series of pictures of local beauty spots and finally ' Au Revoir ' shows us the departure of the members by train.

The bare bones above give little idea of the appeal of the film, which is due to several things. One is the uniformly high standard of photography. From this viewpoint there is not a bad shot in the film. Then there is the large number of really intimate close-ups and the complete absence of camera consciousness and sense of naturalness of the ' actors ' in all but two shots. In one of these the subject gives one lightning glance at the camera. In the other, under the title ' Love-Making,' we have a very banal and artificial piece of fooling by two of the members. In kindness to the film and them this sequence should be removed.

There are one or two cases where a tripod would have given a steadier shot, but the few panorams, slow and smooth, are a joy to watch. Mr. Burdett has been awarded an *Amateur Cine World* Leader.

* * * *

News Value In Scenics

Three Cumbrian lakes—Buttermere, the finest (a photograph of which is reproduced opposite), Crummock Water and Loweswater, are to be sold by auction this month. It is not often that a scenic has a news interest, so if you are going to the Lake District for a holiday this year it will be worthwhile taking a few shots of these lakes. The use of an exposure meter is advised !

It is possible that the lakes will be acquired for the nation by the National Trust ; private ownership might restrict public access to them.

HOLIDAY *Films*

taken by AMATEUR CINE WORLD readers

CRUISE, 1933. 16mm. *Lancelot House.*

Mr. House tells us that this film was produced during his first season at cine work, but many of his fellow amateurs could learn from it. The shots are interesting, well-chosen, of adequate but not unnecessary length, there are sufficient close-ups, the titles are witty and snappy and fully informative in the minimum of words. Even his panorams in most cases have the slow control of the veteran, although a shot of this nature of Rabat and Salee is somewhat fast and jerky.

On the other hand, Mr. House himself has been somewhat unfortunate. In order to secure pictures of himself he has from time to time handed the camera to a friend, who has performed some of the fastest and most comprehensive 'hose-piping' with that instrument that we have ever seen. Exposure is reasonably good, with the exception that practically every sea shot is over-exposed.

We are shown the usual sequences, the liner, passengers going aboard, luggage, gangway, tugs, deck games and so on, but the shots are just a little different from the dozens of others. For example, that old familiar subject, the pillow fight over the swimming tank, is taken from three different angles, and some of it in slow-motion, and the whole welded together in a fashion which makes it quite interesting, even to blasé old critics like ourselves who have been seeing shots of that subject for years.

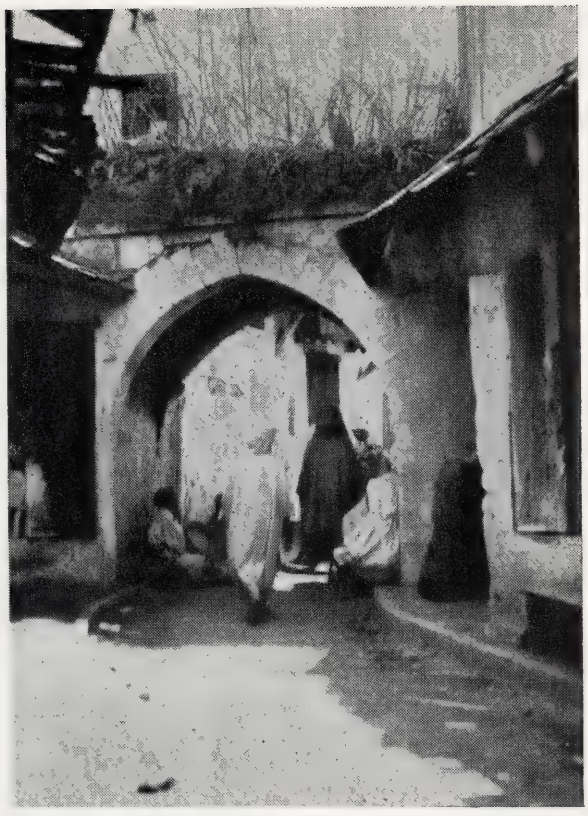
Some links in the film are supplied by reproductions of 'still' groups and for this reason and because of his obviously trained eye for a picture we suspect the author of being a seasoned 'still' camera man. Some of the best cinematographers have 'graduated' from the still camera. The last shot, a panoram from the ensign down to the ship's name on the stern is spoiled because the camera goes down too far and then comes back. A little cutting might cure this.

We have decided to award an *Amateur Cine World* leader for this film.

"ROUND THE WORLD WITH REX WANDERWELL." *By ROY MALCOLMSON.* 16mm.

This is an ingenious film in which a number of shots taken in this country have been worked up into a fake world tour. The photography is of high quality and the "production value" of the film is good owing not only to the ingenuity of the author, but to his knowledge of film technique, which, although not perfect, leads one to expect a production of outstanding merit on a future occasion. The titles are pleasant and well photographed and such devices as a golf-ball being putted from one country name to another, a growing cloud forming the word "Paris," and a trolley shot on a drawing down to a sign reading "Cafe."

The film opens with "Wanderwell" looking over plans and the packing of his luggage is performed with trick shots with bottles. He starts off in a plane which loops (what happens to his luggage when he loops?) then we are shown incidents in Spain, Africa and America which were taken in a garden and a zoo. The Chinese shots, we are told, were all lost. Back in London the traffic moves backwards, then we are home again. One virtue is that none of the tricks is held on too long. We have decided to award an *Amateur Cine World* leader and we hope to see even better work in the future from Mr. Malcolmson.



A picturesque corner of Rabat. Shots of Rabat are included in the film reviewed opposite. (Photo: White Star).

HOME PORTRAITS. 9.5mm. *Henry Dolphin.*

Mr. Dolphin has taken our offer of criticism in the right spirit and has sent us two unedited 30 ft. lengths of 9.5mm. for our opinion. We are glad he has done this for it is never too early to ask to be led along the right path.

These two reels bear the marks of the beginner who is nevertheless striving towards a technique. For instance, the subjects have been placed in front of the camera and it is evident that they have been given some instructions, but those instructions have not been precise or adequate enough and the subjects are undecided and embarrassed, while one sequence of woodworking is obviously a fake and consequently unnatural. The exposure is somewhat uneven and the garden shots are under-exposed, while in the other reel there is some over-exposure. The camera is moved about unnecessarily.

We advise the author to use a tripod for portrait work of this kind. Then he can set up his camera, wind it and then confine himself to the problems of direction. A little thought before he starts to shoot, a tiny sequence worked out in movie form with a change of angle from shot to shot and precise directions to his subject will produce much better results. We should like to see them when he has obtained them.

AMATEUR FILM PLAYS

Reviewed by AMATEUR CINE WORLD Critics

We invite amateur cine societies to send us their productions for review in these columns. An animated leader will be awarded for films that reach a certain standard of merit.

MONTY'S MISFORTUNE. 800 *feet, 16mm. Finchley Amateur Cine Society. Directed by J. C. Lowe. Camera : E. E. Thompson. Lighting : F. A. Stocken.*

This film, which, according to the main credit title, was produced by the 'Finchely' A.C.S., owed some of its settings to the co-operation of the L.N.E.R. It is our old friend, Plot No. 4a, from pigeon hole 6 on the



Scene from "Little Nell," a Parkwell production made at the Croydon Amateur Film Club studio. This is a film based on the well-known comedy record with which it is synchronised.

left hand shelf, of the Poor Lover, the Rich Lover, the Unwilling Father with the Willing Daughter, and the Providential Legacy. We are not quite sure whether "Monty's Misfortune" refers to the first part of the film or to the fact that he gets the 'bird' in the end after all.

It could hardly refer to the first part, because quite 30 per cent. of reel No. 1 is devoted to boozing in a bedroom and a bar, in which Monty takes a most prominent part in conjunction with his 'gang' of three friends. I found these sequences unsatisfactory. First of all they could be cut down by quite two thirds and still not be too long to serve their purpose. Secondly, one was painfully aware all the time that all the actors were not quite sure what to do next. They needed directing, particularly as there was practically no acting in the whole film.

The two outstanding characters were Miss Joan Huggins as the daughter, and a really clever landlady, whose name I have been discourteous enough to forget. The solicitor was also excellent as to type, but made to do some things that were not typical.

As an attempt at a fast moving comedy the film was far too slow. There is a car-train chase which has all the pep of a funeral procession. If the whole film, with its existing material, were cut down to 400 feet it would be twice as bright and four times as good.

There are several stretchings of the plausible to make a story. For example, when some of the gang see a letter which has been shown to them by the landlady one of them faints. As they already know of the legacy one cannot conceive why, particularly as one is not told clearly which letter it is that they see. Again, the solicitor, on ringing up Monty's 'digs' and learning he has gone a short train journey, immediately dashes off after him. It needs something of very real urgency to make an elderly, respectable solicitor do this. We are not shown the urgency, nor is the film alternatively in the vein of farce which would make this omission acceptable. Finally, the solicitor turns up most opportunely at the distant station, but how he got there is not clear. Again, when Monty wants a car in a hurry, we see that he has conveniently left it outside his garage all night. The two lovers are not sufficiently differentiated in costume in some parts of the film. All these things are irritating.

The sets and photography are good and when this Society has learned something more of cinematic technique they should turn out a first-class film.

CONTACT. 9.5 mm. *(Reversal) Rhos-on-Wye Amateur Film Society.*

This is a one-reel story film based on a *Daily Express* Cameo Tale, and in this connection the notes on copyright in the May issue of *Amateur Cine World* would repay further study if the Society propose to use the film for public showing at any time.

The film opens with a main title and a series of credits which are long drawn out and just a little irritating as well because all the titles are crooked. Then the story "unfolds." We are sorry to disappoint the makers, who must have spent much time and trouble on the film, but there is very little evidence of a real knowledge



Bognor Regis Film Society has an afternoon out. Here are some of the members taking part in the society's first film—a farce.

of cinematic technique (although imagination and enterprise have gone to the making of the picture) and the story is not always (indeed, not often) intelligible.

The producers have fallen into the error of imagining that, because *they*, who already know the story, can

(Continued on next page)





Here are two production stills from the London Amateur Film Club studio. "Paul" and "The Baron" from "Panshine Pansy," are seen on the right. Another still from this film will be found in our "What the Societies are Doing" pages.

understand the sequence of pictures, that sequence is equally understandable to one who is a stranger to the plot. Furthermore, the plot is one which, although it is intensely dramatic and effective when told in words, is hardly suitable for cinematic interpretation except in the hands of the real expert. This is because there is a lot of mental impression stuff in it, and the thoughts are those of several persons, so that we have an inextricable mixture of flashbacks and actualities, and no special pains has been taken to stylise the lapse into "thought" so that it is easily recognisable.

The characters are a tramway driver and his wife, and the wife's lover and *his* wife, a janitor, a reporter and a chemist. We are shown a domestic breakfast scene at the tram driver's home, clandestine relations between the lovers, the tram driver exclaiming how pleased he is that the day's work is over—apparently two seconds after he has started, the purchase by the lover of rat poison, the lover in tram, a woman crying, and a series of titles 1929, 30, 31, 32, 33.

Imaginative Camera Work.

Breakfast and the same woman crying. Wife of tram driver greeting the other man and kissing him. The reporter in tram. The couple dead in the flat, with the rat poison between, reporter 'phoning to his paper (the Editor of which is apparently a telephone fancier judging from the forest of 'phones on his desk) reporter entering pub, reporter in tram, a series of shots of about one foot each (or thereabouts) recapitulating the previous part of the film, then the title "Contact" superimposed over the tram, the occupants of which are the protagonists. The tram recedes into the distance.

The film has a number of irritating little mistakes in it. For example, we are shown the lover entering the flat door in long shot, and then in close shot he unlocks the door which we have already seen him open. There is a clock shot to show the time, but it is not legible enough to read. After a title, "You look all excited," we are shown the wife looking the very reverse. The kissing is unconvincing and not in character with the parts or the situation. In one sequence the dress of the two women is almost identical and difficult to distinguish apart.

The camera is used imaginatively and throughout the film there is evidence of the imaginative mind, but Rhos should choose a simpler story more suited to cinema, spend much more time on preparation before starting shooting, get someone to write the script who thinks in pictures and not in words, and let the film be edited by a person who has had little or nothing to do with the taking of the film, and can therefore bring a fresh mind to it.

A PEEP AT THE PROFESSIONALS. PART 1. *By INDEPENDENT FILM STUDIOS, HULL.* (16 *mm.*)

Only the first reel of this film was submitted. We should like to see the rest. "A Peep at the Professionals" is in effect an excellent industrial type of film showing the working of a professional cinema projection box from early morning to late at night. Not only is it capably composed, but all the technical tricks have been used, e.g., trolly shots, dissolves and a particularly effective method of changing from shot to shot in one sequence with short but swift panorama. There was also an ingenious method of getting over the main and credit titles by inscribing these on a number of film tins and taking these tins one by one from a transit case.

But allied to all this was a set of really bad sub-titles, black on white, photographed so that the lettering "leaked" off the screen at one side, and with no sense of arrangement. In our opinion nothing justifies the retention of these titles in the film, and but for them we would have been inclined to award a Leader. We invite the makers to retitle the film, and send both halves in for further examination.

THE BREAK. *By A. J. ALAND.* (16 *mm.*).

This film came in backwards on the reel, but as the author mentions that it has been out on loan a good deal, perhaps we had better blame the last borrower. We do, however, ask readers to avoid sending films in this way.

"The Break" is a story film which concerns a struggling artist—who also struggles with a ukulele sometimes

(*Continued on page* 185)

PRODUCTION STILLS *from the* JULY RELEASES



KEY TO ILLUSTRATIONS. 1.—*" Take a Chance " (Paramount) ;* 2.—*" Eight Girls in a Boat " (Paramount) ;* 3.—*" Coming Out Party" (Fox) ;* 4. *" Six of a Kind " (Paramount) ;* 5.—*" The Crosby Case " (Universal). Notice in this last that the height of the heroine is a little increased by the simple expedient of having her stand on a plank.*



" Tiger King," one of the few principal characters in Flaherty's " Man of Aran," which is reviewed on this page.

"MAN OF ARAN": A LESSON FOR AMATEURS

But the Editing is weak

By JEAN STRAKER

ABOUT two months back most newspapers and magazines in this country were replete with praise for Robert Flaherty and his picture " Man of Aran." The film, from our viewpoint, is the one bright spot in the July releases, for it shows us what we can do and should avoid, in the making of real life films, for although Flaherty is as much master as anybody in such work, there is still much wrong in his films and much we can learn from.

Secretly in the heart of nearly every amateur movie maker there is a desire to go out like Flaherty with a camera to some strange spot and build there a film around the lives of the natives. The idea is more practical than one would imagine and gives the amateur more chance of making a film of both cinematic and social value that the world would like to see than any studio idea. A silent camera is all that is required, plus, of course, a vision for " cinema." Flaherty went out to the Aran islands, lived among the natives and attempted to make a film about their life. He missed. His film is pictorially beautiful ; the sea-scape camera-work is some of the finest recorded on motion picture film—but there is little else to it.

The amateur film maker must remember that a pretty picture will not make a film ; no amount of still composition, of pleasing and subtle photography will ever look like " cinema " alone, although it is one of the essentials in fine picture making. " Man of Aran " is largely a series of pretty pictures, with very little constructive editing, story value and " direction." It is very easy to generalise in criticism. Let us go deeper than that.

The editing : There are two attempts at drama in the film ; one when the men are trying to catch the shark ; the other the storm climax. In neither case did the thrills that were undoubtedly in the material come over ; the spirit of the drama was not imbued in the cutting, there was no montage to quicken the tempo of the film to a powerful climax. There were just shots of sea, sea, sea and more sea, from this angle, from that angle, and this and that again, until one felt as though each wave was turning up as frequent as the proverbial bad penny.

Story value : Frankly, now having seen the film, what do we know about the men of Aran ? We were shown very little. What about life on the Island ? How is contact maintained with the world outside ? What are the recreations of the inhabitants ? Have they no feelings, sadness or joy ? Why were we not introduced to other people besides Tiger King, Maggie and Michael ? We see now there is little story value in the picture and the film has not painted a true impression of Aranmore life.

Direction : In my humble opinion Flaherty is a much better cameraman than a director. The players in the film, inexperienced though they may be, were uncontrolled. They ran here, there and everywhere and seemed always to be camera-conscious. The Russians use equally as inexperienced players, but I have yet to see a Soviet film in which they are camera-conscious. And then notice, at the end, that two boats went out and

(Continued on next page)



Trick shot from " Stage Mother," released this month. After having heard all about the technical marvels of " King Kong " we are not credulous enough to believe that the statue is as big as it looks !





On the left is one of the actual settings used in "Eight Girls in a Boat"; right: a "jungle" scene from "Four Frightened People." Notice the studio-made waterfall. Both these films are released this month

only one came back. That would have made terrific drama if handled correctly. But I do not think it was intended and so it left an unconvincing impression in my mind.

I could go on at length, for this film can teach more to the amateur cine-maker than any other that will be seen for a long while. It is the type of film that can be made by the amateur, but which requires very careful cinematic treatment. In ordinary production the cinematic means are to hand and material is fitted in; in pictures like "Man of Aran" it is the material that is at hand and the cinematic construction must follow from it. But the film shows a new way for the amateur; see "Man of Aran" and then see what you can do. One last note on this film: I have criticised it rather severely, but it still remains a fine film. Flaherty is to be congratulated and praised as much as possible for at least leading the way to the cinema of realism. May he continue.

Other pictures do not hold so much in store. Let us run over them quickly. *Should Ladies Behave*, a film version of the *Vinegar Tree* shows how an all-talk talkie can be made to grip. Its main interest lies in the contrast in characterisations. When there is little drama in your picture then be sure you have plenty of character contrast. That is an old play principle.

Six of a Kind is a brilliant little film, remarkable in that it uses hardly any cinematic tricks at all, but swings along merrily with a lot of simplicity and the oldest gags of the stage. *Eight Girls in a Boat*, an American re-make of a continental film, is beautiful in its technical qualities. It is full of slight inconspicuous touches of "tonal" montage, has a "liquid continuity" and is very sympathetically directed.

Four Frightened People is rather a different de Mille picture, but notice, nevertheless, how very blatant he is in his direction. There are no half measures in his films. If de Mille has some meaning to get across, he knocks it straight at you. Note, therefore, how perfectly and explicitly all the characters are drawn, including the two "characters" of Claudette Colbert. That is de Mille throughout. Watch the film from that angle and you will get to know de Mille very well.

Faces is an unpretentious British film that earned itself a round of applause at a private show when I saw it some time back. It is very nicely directed and well worth seeing.

To study humour see *A Political Party*; for lightness in direction see *You Can't Buy Everything*; *Fashions of 1934*; *Midshipman Jack*; *Take a Chance*; *Poor Rich*; *David Harum*. For suspense values: *Dark Hazard*; *Wild Boy*; *Crosby Case*; *Fog*; *Night of the Party*; *Madame Spy*; *Identity Parade*. For sympathetic direction: *Stage Mother*; *Behold We Live*; *Broken Dreams*. General interest: *Blood Money*; *The Show-Off*; *Kidnapped*; *Coming Out Party*; *On the Air*.

We learn that in the competition for amateur cinematographers organised by the Royal Photographic Society, 35, Russell Square, London, W.C.1. (announced in *Amateur Cine World* last month) there will be a special class for amateur films limited to 100ft. 16mm. film or its equivalent. A plaque will be placed at the disposal of the judges for award to the most meritorious entry and certificates will be awarded to all films accepted for projection.

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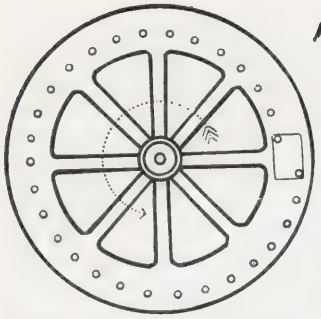
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This shows how the spiral series of holes scans the whole image in 30 vertical lines as the disc rotates in a counter-clockwise direction.

The SIMPLEST TELEVISOR

and its component parts

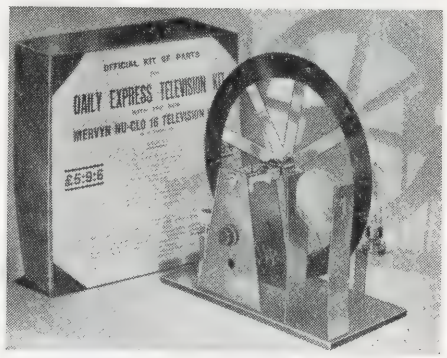
THIS IS THE SECOND of the "Amateur Cine World" series of articles on television. The first, on types of receivers now available, appeared last month.

By
P. R. LESLIE, M.A.

THE newly appointed Television Committee has begun its meetings, but it is unlikely that it will report for several months. During that time the B.B.C. can hardly start anything new—it would be forestalling the Committee's recommendations. Equally it can hardly stop television transmissions altogether. That means that the 30-line transmissions must continue for the present time and there is therefore much to be said for making up a 30-line televisor in order to get one's hand in, providing, of course, it does not involve sinking much capital in it.

The solution seems to be a disc receiver. Its performance is not equal to that of, say the mirror drum type of receiver, but it is simple to make, simple to operate, inexpensive and does not require a very powerful set to work it.

The Peto-Scott disc televisor kit for home assembly costs only 75/- and takes about half an hour to put together. It has a beehive neon lamp as the light source. This Mervyn kit, produced in conjunction with the *Daily Express*, costs £5 9s. 6d. The difference in price is accounted for mainly by the better lamp. A better lamp can, of course, be used in the Peto-Scott set, for example, the Osram flat plate neon, which costs 30/- and indeed it is an important advantage of the disc receiver that it lends itself to modification according to the user's requirements.



A typical low-priced disc televisor. The image is seen by looking from the lens, through the holes in the circumference of the disc, to the glow lamp, seen on the right. That a national daily paper has thought it worth while to sponsor a televisor is evidence of the wide interest in this subject.

I do not propose to describe here a detailed plan for a disc televisor. Those who distrust their technical ability would do well to purchase a complete kit such as those mentioned. Anyone who can handle a screwdriver and a pair of pliers can assemble them. Other experimenters should obtain a grasp of the principles involved and make up their model, selecting components if necessary from half a dozen makers according to the standard of performance and expense desired.

The principal features of a disc televisor are a disc pierced with a spiral series of holes, a motor to rotate it and a neon lamp or other light source. You will want also a lens to magnify the minute image, a resistance to regulate the speed of the motor and if the extra expense is permissible, a device for improving the synchronisation and obviating constant hand control.

The disc, which is best bought ready stamped out, is made of thin aluminium sheet. It may appear too thin but the result is not only light-weight, but a tendency of the disc to keep quite flat, as it rotates, under centrifugal force. The alternative would be something much heavier, requiring a bigger motor.

The arrangement of the holes is shown, slightly exaggerated to make it clearer in the drawing. The small oblong area on the right is the picture area. It will be obvious that as the disc rotates in a counter-clockwise direction each hole will pass over a different strip of this area and thus the picture is scanned, line by line, from right to left, each line developing from bottom to top. The holes are square, otherwise the lighting at the edges would be different from that at the middle of the strip.

Now obviously the scanning of the picture at the receiving end must be done at exactly the same speed and at exactly the same time as at the transmitting end. To effect the first the motor must rotate the disc at 750 revolutions per minute and it is desirable to obtain a motor specially designed for this work from one of the television firms.

Regulating Speed of Motor

To regulate the speed of the motor, which will normally operate from the house lighting mains, a fixed series resistance will be needed to bring the motor approximately to 750 r.p.m. and a variable resistance in series with it to give fine control and to adjust the scanning so that it begins at the right time as well as proceeds at the right speed. Without this you could not rely on the image being centrally placed.

The lamp is a gas discharge lamp. It has no filament, but two entirely separate elements. The bulb, however, is filled with gas, usually neon, and when a certain voltage is applied to the lamp, a discharge of current takes place across the gap between the elements and a glow is seen. We therefore require a steady voltage—of about 180—to be applied to the lamp, quite apart from the signal voltages. This starts the glow. The signals, taken from the loud speaker terminals of the set, merely modulate the lamp and make it glow bright or dim, following the light and shade of the original picture.

Connecting the lamp straight in the anode circuit of the output valve instead of the loud speaker will provide both the steady direct voltage and also the signal voltages. If the anode voltage of the set is not high enough it is necessary to increase it by an extra H.T. battery. With a main set the voltage available is usually sufficient. The safest plan, especially with a pentode output valve, is to connect the lamp not direct but via a choke-filter circuit.

A lens hood with an oblong aperture at the back is recommended as it squares up the picture properly and cuts out stray light from the neon tube, thus, in effect, making the picture brighter. *(Continued on next page, col. 1)*

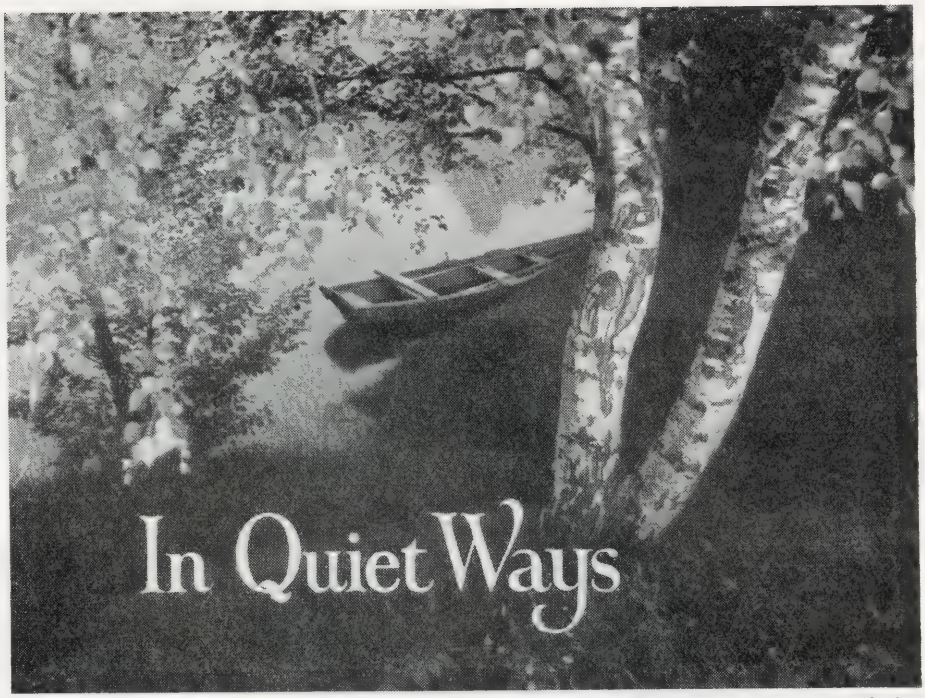
Processing 9.5mm. Film at Home

(*Continued from page* 153)

A 5 per cent. solution of hypo, made by dissolving 2 oz. of hypo in 40 oz. of warm water and allow to cool. Also make up a 5 per cent. solution of Potassium ferricyanide, made by dissolving half an ounce of ferricyanide in 10 oz. of water. A small quantity of the ferricyanide solution (about half to one ounce) is then added to the 40 oz. of hypo solution till it is a pale yellow colour. Immerse the film in this solution and view every 10 seconds till it is seen to be sufficiently reduced and then quickly transfer it to the washing water and wash well for 20 to 30 minutes and dry.

This method will be found quite satisfactory for both Pathe and Gevaert films. The panchromatic type will be found to require from 50 to 100 per cent. more development than the times given above for the ortho film. The ortho film may be developed by the light of a ruby darkroom lamp, but the panchromatic film must be handled in total darkness, a test being cut from the end (a few inches will do) and developed for a definite time at a given temperature and the development time for the whole roll determined from this test.

When the film is dry it is wound on to a reel and dusted by running it through a piece of clean velvet; then when a leader has been spliced on to the beginning it is ready for projection.



This attractive study can be used in Bell-Howell, Cinecraft, Ensign or Kodak titlers. The largest sized picture appears on page 156 *and the smallest on page* 157.

The SIMPLEST TELEVISOR

(*Continued from opposite page*)

I have referred earlier to a synchronising device. This consists of two small electro-magnets mounted on the shaft of the disc and fed by signal current. By making use of the division of the picture into 30 lines it keeps the disc in step with the scanning at the transmitter and corrects any tendency of the motor to run momentarily faster or slower, thus acting as a kind of electrical flywheel.

These details will have explained the general construction and functioning of a disc televisor. Anyone with the properly designed parts before him and the instructions provided may be able to make a start with this fascinating hobby.

* * *

The Camera and Gramophone Co., of 320, Vauxhall Bridge Road, London, S.W.1., are making a special feature of the new Dekko Cameras (reviewed on page 184). They can make immediate delivery from stock.

FILMING ABROAD

The Editor,
Amateur Cine World.

Sir,—May I add my congratulations on the quality of *Amateur Cine World*. It fills a want.

I was interested in the article on "Filming a Trip to the Continent" by W. E. Chadwick in the June number, having taken a cine camera and film abroad last year and also this year via France (Customs examination), Switzerland (examination), Italy (examination), Cyprus, Palestine (examination) and Syria (examination). I was not asked to pay duty on a supply of 25 boxes containing 50 feet each Kodak pan 16mm. I purchased some abroad—cost approximately 40 to 45 per cent. more than in England when purchased in Italy (in Palestine about the same price) and on my return to England again no questions were asked, although my bag was opened.

Any person contemplating going abroad should apply for form C No. 104 (2 copies) to the nearest Custom House. Complete the form in duplicate and produce forms and camera and films to any Customs or Preventive Officer on embarking. The officer will check the goods with the list on the forms (camera lens, number, etc., etc.) sign both forms, retain one and hand the other to the passenger.

On returning to England the goods and form are produced again—and no questions or bother. Duty *is* chargeable, but a privilege is extended in the case of sub-standard films for personal use. It is advisable to break open the cardboard box seals before arriving at the Continental port.

E. THOMAS.
Swansea Rd., Merthyr Tydfil,
S. Wales.

What the SOCIETIES *are* DOING

The wider their functions and activities become known, the more powerful will be the force the cine societies will be able to exert in the amateur cine movement. We invite secretaries and publicity managers to help us disseminate news and views by sending us monthly reports on the activities of their clubs. Reports for the August issue should reach us not later than June 28th. Stills are also welcomed.



ABERDEEN A.C.S.

We are glad to report that a cine society has at last been formed in Aberdeen. 9.5mm. stock is being used and it is intended to produce a picture this summer. The meeting place has not yet been definitely decided on, but at present meetings are taking place at 135, King Street, Aberdeen. The membership so far is 25. President: A. S. Henderson, secretary: Miss C. Beveridge.

ARISTOS AMATEUR PHOTOPLAYS

The organisation of this society's dance (a big affair to be held in October) is proceeding apace. The presence of two or three famous British film stars is anticipated and it is hoped to shoot part of the dance. The film will most probably be included in the "Aristos Super Review."

A further 180 feet of film has been received from Mr. Trevor Weston, a globe-trotter, who has taken an interest in the society. He is once more in the region of Madeira, Buenos Ayres and Santos and by the time he completes his shooting Aristos should have just on 500 feet of travel film which it will present and distribute on his behalf.

Their present productions, which include "His Only Chance," "Royal Phantoms," and "Aristos Super Review," will not be generally released until the end of this year. The premier of these pictures is to be held sometime in November, most likely after the dance. Application for advance bookings by other societies should be made to the President, Mr. Leslie G. Cresswell at the studio, 22, Jocelyn Road, Richmond, Surrey.

BARBICAN STUDIO, PLYMOUTH

This is a coterie that conducts classes in drawing, painting, dance-mime, drama, music appreciation and, lately, film. Anyone who joins one of the classes is invited to join any or all of the others without extra payment. Bona-fide unemployed may join free.

They have now started a group to produce a film on the theme: Water. "Our object," they write, "is to do experimental and creative work in film technique, which we regard as entirely unformed at present." We applaud their enterprise but beg leave to mutter in our beards about their stricture on film technique—or rather, the entire absence of it. As George Robey has it: "Well, I mean-ter-say."

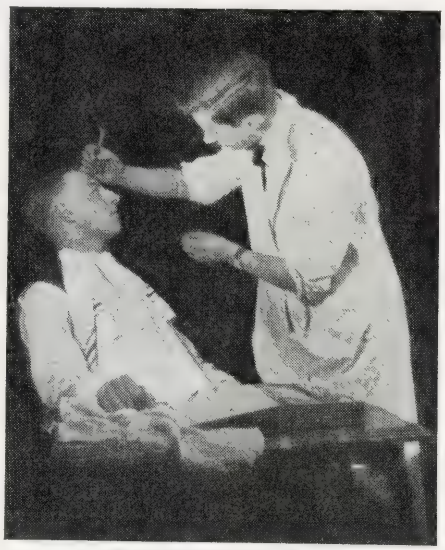
The society is considering spending August in the South of France where they can work collectively on this film theme. If you wish to join them write to John Case, Clearbrook, near Yelverton, Devon.

BARNSLEY & DISTRICT A.C.C.

The club met recently, by kind invitation of Mr. G. H. Denton in the studios of Messrs. Dentons Ltd. and were entertained by Mr. Eyre and his film of a recent cruise to Madeira. For their next meeting a second visit has been arranged to the private talkie theatre of Messrs. E. S. and H. Berry. The secretary is C. P. Charlesworth, Highbury, Bond Road, Barnsley.

BECKENHAM CINE SOCIETY

Now in its third year, the Beckenham Cine Society can claim without boasting (writes Norman S. Jeffries, of 36, St. James's Avenue, Beckenham, Kent) that it has turned out films that are quite as good as most the members have seen from other societies. There are about 40 members. The production of travel and scenic films is left to individual members, the society concentrating on story films. Technical achievements with practically no ready-made material have been very encouraging. "Trick-shot" photography, at first considered very risky, has now become part of the ordinary work, models have been introduced in some sequences and the production experts are now insistent on the necessity for "angling" every shot to give it the maximum effect and pictorial value.



Brian Attwell, Aristos make-up man, preparing H. Taylor (who plays the lead in "His Only Chance") for facing the camera.

Beckenham amateurs are now trying their hand at both farce and tragic drama. They have already gone a long way towards completing a film called "Malice Aforethought," dealing with the emotions of a man driven to the murder of his wife. An excellent little social study by one of the lady members will provide an original theme for a mainly feminine team of technicians and players and the scenario committee are at work on a frankly riotous "knock-about."

The society meets on alternate Tuesdays at the Girl Guide Hall, Kendal Avenue, Beckenham (near Clock House Station) and the hon. secretary is J. W. Mantle, 56, Croydon Road, Beckenham, Kent.

BLACKHEATH FILM CLUB

All the "intimate interiors" for "Auntie" have now been shot and there remains only the big scenes and exteriors to complete this "magnus opus." One big scene, which is planned for June, takes place on the deck of a liner and the whole outfit will be going "on location" in London Docks. This ought to be quite good fun.

During the last few months the club's technicians have made experiments with a number of weird and wonderful gadgets, some of which have proved remarkably useful. Woolworths and camera "junk" have been the origin of most of these. They have just built a new low-level transportable (by car) projection box for use at the next meeting. It is fitted out with switch gear, dimmers, two 200 B projectors coloured flood lantern and ventilators and is linked up to the sound department by telephone!

It is hoped to open the winter season in September with "Auntie" and perhaps two other productions which it is planned to shoot during the summer. The secretary is Mrs. Barbara H. Vale, 72, Hervey Road, Blackheath, S.E.3.

BOGNOR REGIS FILM SOCIETY

This society was formed in March of this year and has made steady progress. Their first production is nearing completion and judging by the rushes will be quite successful both in photography and acting.

The following is a report from one of the local papers: "Great excitement was caused to villagers and passers-by in the vicinity of Pagham on Sunday morning when this newly-formed society were on "location" in close proximity to the Bear Inn, where a portion of their first film was shot. Several well-known local residents were recognised and it is with interest we await their first public appearance on the screen." The film concerned is a farce provisionally entitled "The Lion Hunt" in which every member is taking part.

BOLTON AMATEUR CINE ASSOC.

A start has been made on the scenario of Bolton's new film "Gehenna in Britain." This is a documentary film in which an attempt will be made to bring home the evils of slum life. It will be approached from the children's point of view. Most of the settings will be actually in the slums; any built-up sets which may be necessary will be vouched for by local authorities as correct in detail.

This is the most ambitious film yet attempted by the Bolton club and although it is hoped to finish the film by the end of the year, no attempt will be made to rush it through. The director is Mr. George N. Booth who has directed three and edited four of the club's previous films. He will be assisted by Mr. Robin Row, a newcomer to amateur films.

The club is organising a film competition for its members during the summer months. It has vacancies for members and the Secretary G. N. Booth, of 67, Plodder Lane, Over Hulton, Bolton, will welcome applications.

CANTERBURY CINE SOCIETY

Amateur Cine World is glad to welcome another new society—the Canterbury Cine Society. The inaugural meeting took place on May 9th, the annual subscription was fixed at 5/- for adults, and 2/6 for minors attending school. All interested should get in touch with H. J. Goulden, 36, High St., Canterbury.

CAPETOWN 9.5mm. FILM CLUB

This newly-formed overseas club aims at facilitating social intercourse, exchange of ideas and co-operation between all who practise or are interested in the art of amateur cinematography; to produce films, to organise entertainments (at least monthly) and to encourage and assist every kind of effort, both individual and collective, which may tend to foster and elevate the art of amateur cinematography. The membership fee is 1/- per month (or 10/6 per annum) payable in advance.

This club is the first 9.5mm. cine club to be formed in South Africa. Members are now engaged in making a 300 ft. reel of the picturesque peninsula. Correspondence from overseas clubs would be appreciated. Address the secretary, K. H. Scott, at "St. Briac," Avenue Bordeaux, Fresnaye, Capetown.

CROYDON AMATEUR FILM CLUB

Considerable alterations in premises, equipment and regime have taken place and although very little film passed through the cameras during the winter, the club emerged from hibernation, so to speak, with the opening of a new clubroom (built adjacent to the studio) by Miss Jane Carr of "Dick Turpin" and "Night Club Queen" fame.

Next to reorganisation of the club personelle this rest-room, which is equipped with record reproducer, refreshment bar, dressing room and amusements, is probably the most important new feature of the club, as it enables work to be carried on in the studio unhindered by superfluous onlookers and members of the casts to seek diversion when not at work on the set.

A schedule of productions three pictures ahead has been prepared and is being adhered to quite successfully. All pictures are more or less short and while one production unit is on the floor, another is preparing for the next film. The first on the current schedule is now complete, being an experimental pictorial fitting to a record of that famous number, "Little Nell." No mechanical means were used to synchronise picture with sound, stroboscopes being relied on. Nevertheless, it is on record that the projectionists once succeeded in running in sync for nearly half the film.

The next, an attempt at pure cinema, is entitled "Minuit" and the action takes place in Paris. The opening shot is tracking along the roofs and facades of houses and for this a model is being constructed. Also, for the first time in Croydon, a backcloth of roof-tops, visible through a window, is being used. After this, "Shoot," a film about amateur film making, takes the floor. This latter should prove very useful publicity matter for the club and for amateur cinematography in general, as well as offering scope in the making for every department of the club.

It is worth noting that all work is now done on 16mm. film, the club owning its own projection and photographing equipment. Finally, the club would like to place on record its grateful thanks to the Beckenham, Whitehall, Riverside and Wimbledon Societies in memory of recent happy evenings spent at Croydon and to offer an invitation to any clubs or individuals who may be interested to pay them a visit on any Thursday evening. Meanwhile there is always room for more members. The secretary is Miss F. Griffiths, 1, South Park, Hill Road, Croydon.

DERBY & DISTRICT CINE SOCIETY

"Although we fully realise that now the summer is beginning members will not appreciate indoor meetings," writes Miss P. L. Smallwood (secretary), of 4, Mill Hill Road, Derby, apropos disappointing attendances at meetings, "we feel that it is hardly playing the game for them to discontinue their attendance without giving any reason. When a club is in its infancy as we are, every helpful suggestion counts, and we shall welcome these shy members, if for once they will come out of their shell and tell us what they would like to do." The society has decided to defer decision on the question as to whether or no indoor meetings should be continued in the summer until there is a more representative attendance.



Bognor Regis Film Society at work on their first film. A report on their activities appears on this page.

Several scenes were shot recently at "Mainsail Haul," Allestree, by kind permission of Mrs. Horton, who loaned her garden. It seems certain they will be the success it was hoped. The film "Siegfried" was shown at the society's last meeting and was so much enjoyed that members requested that the sequel film, "Kremhild's Revenge," be shown at the next meeting.

Up to the present the club has not experimented with an outing, but hopes to do so in the near future; invitations from neighbouring societies to visit their unit when they are in production on a Saturday or Sunday would be welcomed.

GOLDERS GREEN AND HENDON FILM AND SOCIAL CLUB

This club possesses very fine and costly cine apparatus and practically every accessory required in an amateur film studio. In addition, they possess one of the most

(*Continued on next page*)

NOTES *and* NEWS *from the Cine Clubs*

modern sound equipments, including twin turntables for continuous sound and musical effects. This apparatus, which cost them more than the average club could possibly afford, was built to their own specification.

Meetings take place every Tuesday from 8.30 p.m. till midnight at the club's headquarters, the Regal Cinema, Finchley Road, Golders Green, N.W. and the evening's events always terminate with a dance in the magnificent Regal ballroom.

The Riverside Film Club have loaned several of their productions which have been received very well. By the time this report is in print some of the films produced by the Finchley Amateur Cine Club, including "My Face is My Fortune" and "Monty's Misfortune," will have been shown. The Meteor Film Producing Society are loaning their two prize-winning productions, "Hair" and "All on a Summer's Day."

"We are pleased to say that, owing to the magnificent support given us by our members, we are now in the happy position to confine our attentions to really serious work," writes secretary Marcus Fisher, of 9, Fitzroy Square, London, W.1. "The first film to be produced will be entitled 'Symphony of a City' and shooting is already in progress. Mr. Haar, the vice-president, has built his scenario round a piece of music in the same way as Mr. Paul Burnford did with his wonderful film 'Symphony of Nature.' Let us hope the results will be nearly as good!"



Hazel with the servants, a scene from the successful film "Panshine Pansy" made by London A.F.C.

HYDE CINE SOCIETY

The newly formed Hyde Cine Society has now quite a number of enthusiasts on its books, but the membership register has many empty pages which local movie-makers could profitably fill.

At the first meeting recently it was suggested that their neighbours—Stockport A.F.S., should be asked to allow them to visit their studios. "We know that Stockport are fairly well established and believe they could help us quite a lot," writes secretary J. S. Fitton, A.M.I.R.E., of 32, Copeland Street, Hyde, and continues, "Say, Stockport, can we come to visit you sometime—soon?"

The society is now hunting for a suitable comfortable house. Can anyone in the district help with information in this respect? At the meeting, after the preliminaries had been dispensed with (i.e. the enrolling of members, subscriptions, entrance fees, election of officials, etc.), two super reels were screened, terminating an exceptionally pleasant evening.

LIVERPOOL AND DISTRICT

H. R. Dance, M.I.M.T., of 6, Alexandra Road, Birkenhead (Director of Dance-Kaufman technical films) is anxious to hear from any sub-standard cine enthusiasts in this district who are keen on producing nature, interest and documentary films with a view to forming a club.

LONDON AMATEUR FILM CLUB

During the last month the London Amateur Film Club's production, "Panshine Pansy," has been lent to several other film clubs who have reported very favourably upon it. The cast and technicians for the Club's next production "Where's George?" have now been selected and shooting of the exteriors will commence in the middle of June.

At recent projection evenings Bolton Club's film, "Face Value," Wirral Club's "Shot in the Dark" and Beckenham Cine Society's "Tom Leason" and "Crystals" have been shown. The last film is a clever example of trick photography and good lighting.

In conjunction with the Riverside Film Fans, a demonstration of Gaumont-British 16mm. talkies was recently enjoyed. An experimental talkie (sound on film) made by the Riverside Club, which was projected during the same evening, was voted a great success and the Gaumont-British representatives were very impressed.

Any reader interested in the London Amateur Film Club's activities is invited to communicate with the Secretary, Miss M. Jasper, 42, Fentiman Road, S.W.8. The Club's weekly meetings are held in the Westminster district.

MANCHESTER FILM SOCIETY

The M.F.S. is now well ahead with a busy summer season, with three productions on the floor and two more scheduled. "What, No Oatmeal!" is a tale about two "kids" in a zoo, the "kids" being played by Leslie and Donald Lord, the twin sons of J. Sinclair Lord, one of the Society's cameramen. The zoo has been provided by courtesy of Belle Vue (Manchester) Ltd., the Manchester zoological gardens, who have given all M.F.S. members engaged in the production free passes as well as placing two elephants, a sea lion, a camel and a tame wolf at the director's disposal.

"Heads," an abstract study, is a joint production by Peter Le Neve Foster and Roy Clayton which has taxed the ingenuity of both camera and property departments. A model of the world weighing twenty pounds and made from plaster, a medieval throne and a 13th century goldsmith's shop have already been shot; scenes in a cardinal's study and a Greek sculptor's studio are the next sequences to be filmed.

The photography includes a great deal of multiple exposure and trick work, not least difficult of which is a scene in which hundreds of bowler hats, symbolical of suburban respectability, have to move of their own volition out of a row of houses and into "The City." The part of the Neolithic child in the film is being played by Ingelisa Holst, the daughter of the well-known violinist.

MAYROSS MOTION PICTURES

The organisers have now obtained a new clubroom and all future meetings will be held at Hollywood Road, Earl's Court. Owing to the cheapness of rental of this new room entrance fee is reduced to 2/6 and the subscription to 6d. per meeting (production fees extra).

The club's latest production, "Don't Believe It" is nearing completion and preparation is now being made for their next film, "Bottled and Battled," by M. C. Ayers. A few new members would be welcome. They should write the secretary, W. G. Wright, at 44, Burr Road, Southfields, London, S.W.18.

PORTSMOUTH CINE CLUB

This club has just completed its first season and now has a membership of twenty. During the winter meetings have been held every Thursday evening and many interesting lectures and demonstrations have been arranged. The club is going into production on a film showing Southsea as a pleasure resort (indeed, will no doubt be engaged on it by the time these notes appear).

Members have also agreed to meet once a month at the club headquarters, 54, Hyde Park Road, during the summer. The club is incorporated with the Portsmouth Camera Club and is thus able to offer its members a fully equipped dark-room, lecture room, photographic and cinematic library and studio where members may complete their photographic work, secure from domestic worries at any time of the day or night. Hardly can this club be said to be "only luke warm." The secretary is Clifford Worley, 7 and 9, Arundel Street, Portsmouth.

TEES-SIDE CINE CLUB

Three public shows, at which a total of 270 people attended, was given by this society recently. One of the most attractive items on the programme was a film of the opening of the new Tees Bridge ; it was very enthusiastically received. Indeed the Mayor of Middlesbrough has asked for another showing at which he intends to be present. It is with films of this nature that amateur cine societies decidedly score and incidentally get a good deal of valuable publicity.

The club's film, "Cataclysm," was also shown and was no less successful, although final stages of editing had to be effected during the first part of the show ! Before the next show, which will have been given by the time these notes appear, the scenario will have been chosen for their next production. A special programme has been arranged for the first week in June to celebrate the completion of two years' work. We hope to give details of this in an early issue.

UPMINSTER AND DISTRICT CINE CIRCLE

The first production of this newly formed club is "Homing." The scenario, written by R. Kemp and J. Gillvray (secretary) concerns a family in search of a house and how a Scot finally sells them one. We presume the operative word indicates a "sell" in more sense than one.

Cameramen : H. Webster and A. D. MacGregor. Direction : S. Harris and W. Gillvray. The film runs to 200 feet and is on 16mm. stock. S. Perry is the producer. We understand that the film has been very favourably received.

Intending members should note that the subscription is 15s. a year and that the address of the secretary is 16, Argylle Gardens, Upminster, Essex.

WALLASEY AMATEUR CINE CLUB

The second meeting of the newly formed Wallasey Amateur Cine Club was held recently at the Liscard Congregational Church Hall, Liscard Road, and was well attended. The chairman, Mr. Tristram, outlined the committee's proposed programme for the summer ; it was enthusiastically received by all members.

Briefly the programme is : A film to be produced of the Borough of Wallasey and its nearby attractions, each member being allotted a section to take and a prize to be given for the best section of film. Also a pictorial film to be produced by members and a prize to be given for the best.

Several other matters were dealt with and after the meeting a cinema entertainment was given of members' own films. More members are wanted. Any reader interested should communicate with secretary J. F. Broome, of 31, Serpentine Road, Wallasey.

WALSALL FILM SOCIETY

A projection room for two projectors has been built by this society, who have also designed and built a "super efficient" amplifier with an undistorted output of 12 watts. It is used for accompanying weekly films, for microphone reproduction and for dancing. When sound films are made (as it is hoped they will be in the near future) the amplifier will be a valuable piece of equipment.

Production of a film, tentatively titled "Treasure," has been commenced. Open-air locations are being used and nearly thirty members are busy on it.

An innovation which has appealed to those members not possessing their own camera is the facility for the free loan of a camera to any member provided results are shown to the society. Films taken by members have been screened and came in for helpful criticism, which should raise the standard of work by individual members. The secretary is Eric C. Dancer, 62, Lichfield Road, Walsall.

WALTON SUB-STANDARD MOTION PICTURE SOCIETY

Have been steadily developing since their formation twelve months ago. They now have a large and well equipped studio and powerful lighting equipment ; at present are busily engaged in producing a 500ft. seriocomic "The Five Year Plan." Communications from other societies will be appreciated. Address the secretary, P. A. Dowden, The Avenue, Richmond House, Shepperton-on-Thames.

WEST ESSEX FILM SOCIETY

This society is desirous of giving every member an opportunity of participating in

(*Continued on next page*)

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CINE CLUB ACTIVITIES

(*Continued from previous page*)

its summer productions and so was confronted with the difficulty of finding a subject which, while worthy of the more expert members, would at the same time offer opportunities of simple instruction and practice to the more inexperienced. After a good deal of discussion a number of topics were submitted to a general meeting and "Sunlight" selected as the most suitable. The production committee has completed the scenario and work will begin at once.

The camera section continues its work and is now tackling the subject of lighting, with reference to portraits and interiors. An elementary knowledge of panchromatism being necessary even to the beginner nowadays, this subject is being constantly borne in mind and a lecture-demonstration on it has been arranged.

The excellent attendance at debates, discussions and lectures has confirmed the committee's fears that a larger clubroom will eventually have to be sought. But that is all to the good and there is still room for anyone genuinely interested. The secretary is A. Watson, of 9, First Avenue, Plaistow.

WEST MIDDLESEX AMATEUR CINE CLUB

We are glad to report very favourable progress. Membership is showing a steady increase, bringing with it fresh talent, new technicians and other experts in all branches.

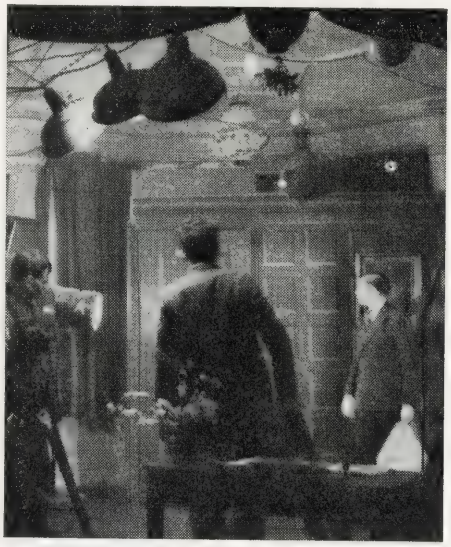
In addition to an Ensign Silent 16mm. projector the club has recently purchased a 3 kilowatt portable lighting system. Their new production, "Life is Rough" is now well in hand and it is anticipated that it will be completed very shortly after these notes appear.

A dance, which was held a short while back, proved a great success and has definitely shown the club the true value attached to these functions, both from the social and financial point of view. The club is holding a stall at the King Edward Memorial Hospital Fete on June 30th and is also entering a decorated lorry depicting the filming of a story in the carnival procession, which is held in conjunction with the above event. Members of the art section are now hard at work designing the set that will be used. West Middlesex will also, at an early date, start a series of film shows of technical medical films for the same hospital. What with these and the other shows they are constantly being called upon to give for other local societies and institutions, together with their own private activities, it seems that members' time will be well occupied for a good while ahead.

"We think we may truthfully say," writes the secretary, "that never since its inception, well on five years ago, has the club seen more prosperous or progressive times." Meetings are held every Tuesday at 8.15 p.m. and anyone interested is asked to communicate with the secretary, Hugh P. B. Davies, at 105, Uxbridge Road, Ealing, W.5., the club's headquarters.

WIMBLEDON CINE CLUB

The winter session has now come to a conclusion after a very fine season of film shows, lectures, etc., and it is very gratifying to note that the series of "Film Evenings" have been most successful, the studio having been filled to capacity on every occasion. Evenings of this description will be a feature of next winter's programme. Until the end of September meetings will take place at the studio on the last Friday in each month.



Director Powell supervises a scene from a recent London A.F.C. film.

The next club film is now well in hand; 9.5mm. stock is to be used and E. Owen will direct. The scenario has been selected from two submitted by W. Sugden; it is a story of the "wide open spaces" and much enjoyable location work is anticipated during the summer, as the club have secured the use of a Surrey farm including all the necessary "props" for this type of film. It is hoped to hold a competition for the best film taken during the summer, details of which will be announced at a later date. The secretary is C. W. Watkins, 79, Mostyn Road, Merton Park, Surrey.

WOOD HOUSE PICTURES

This society will produce two films during the current year. The first (which by the time these notes appear, will have gone into production) is "Monty Carl O'Knight," a farce which will run to two super reels of Pathe stock. Direction by H. A. V. Bulleid, whose twentieth picture it is. Plans are still rather vague for the second film, but it will probably be a "psychological essay" set in the Welsh mountains and filmed on 16mm. stock. The film is provisionally titled "Sundown"; a unit will be leaving for North Wales in August to shoot scenes for it. The director of Wood House Pictures, H. A. V. Bulleid, has been engaged on two pictures in Derby. The secretary is M. C. Bulleid, 11, The Crescent, New Barnet, Herts.

Six Guinea Camera with Three Speeds

AMATEUR CINE WORLD TEST

THE new Dekko cine-camera for 9.5mm. films, made by Cameras Ltd., of Slough, is in more than one sense a taking little camera and constitutes remarkable value. It is extremely handy in size and shape, which is a good beginning. Its dimensions are 5 inches by 4¼ by 2¼. The body is of black bakelite and its external fittings, except the lens mounting, are in chromium.

The lens fitted to the standard model is a fixed-focus Dallmeyer f/3.5 anastigmat of 20mm. focal length. It is in a standard mount so that a telephoto-lens can be used interchangeably; the telephoto recommended for use on it is the Dallmeyer Popular f/4 of three inches focal length (which costs five guineas). The Dekko takes Pathe and Gevaert chargers, holding 30 ft. of film and doubtless will accommodate other makes of 9½mm. film in casettes when they are launched on the market. Actually it is designed to take a 50ft. charger and we understand that this charger will be placed on the market shortly.

30 *feet at one winding*

Its motor has a long run, in fact you can expose all of the 30 ft. at one winding.

When we come to other details the Dekko has certain advantages which give it an appeal to cine-enthusiasts who are not just one-speed button-pressers. It has three taking speeds: normal (16 per second); slow (for dull light and where the subject is not moving rapidly); and ultra-fast (which is round about 64 per second).

On the front, below the lens, is a dial bearing the initials, familiar to "still" photographers, "T," "B" and "I." This dial is set according to the following conditions:

- B: ordinary taking, which stops when your finger leaves the trigger.
- T: allows the trigger to be pressed right down for continuous running and for "self portraiture" by those who like to walk into their own cine pictures.
- I: single-frame exposures for title making and for animated drawings and "animation studies" of objects.

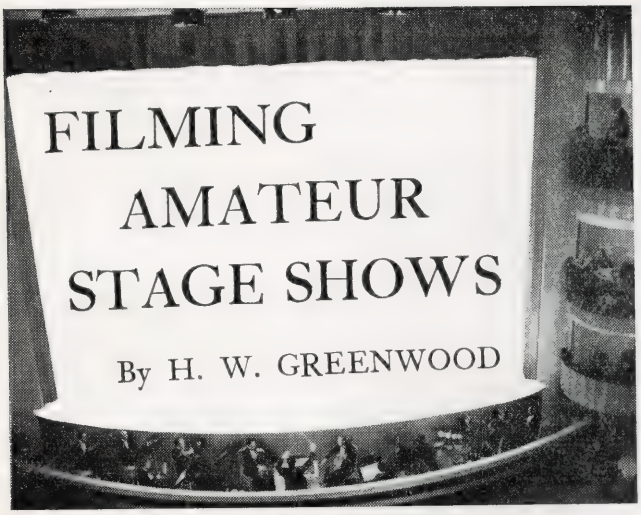
A word for the starting movement. This is a trigger conveniently placed on the right hand side of the camera front—a position which I found exceedingly "comfortable."

Loading could not very well be easier than it is in the Dekko. The gate mechanism is just pulled open an eighth of an inch, the film loop is dropped in, the gate closed again, off you go!

I have left the price till last because that is one of its best points. This outfit with the f/3.5 lens costs only six guineas.

I ran a film through the Dekko repeatedly on all its speeds to see how it worked. I found it smooth and dependable and it was pleasantly quiet in running.

The Dekko is a British-made camera. A hand-made leather case, also made in Britain, costs 17/6. S.



FILMING AMATEUR STAGE SHOWS

By H. W. GREENWOOD

A FEW years ago any attempt to film a stage production by the ordinary stage lighting would have ended in certain failure. The cameraman who made the attempt would most certainly have been looked upon as a super-optimist. Extremely fast lenses and super speed films have now brought this most interesting subject well within the scope of amateur cinematography. Suitably equipped, any amateur can now make very interesting and useful films of stage productions.

Most amateur operatic and dramatic societies are only too willing to allow and assist the taking of a film showing various parts of their productions. Unlike film actors the members of the cast in a stage show never have the opportunity of seeing themselves from the front of the house. A film showing them actually on the stage is of great interest both to them and to the general public who witnessed their work on the stage. It also preserves for the future a record of their past efforts and as the years pass by will become a valuable possession. Films of chorus dance numbers in musical comedies are particularly useful to the producer as he can then show to those taking part any effect which he has worked for in his production.

The essential apparatus required for the filming of stage productions is a camera fitted with an f/1.9 lens, or preferably one fitted with an f/1.5 lens. The camera should preferably be equipped to expose at either eight or twelve frames per second in addition to the usual sixteen frames and it is necessary to use one or other of the super speed panchromatic films now available. Equally good results can be obtained by using either reversal or negative-positive stock.

So equipped, the amateur who has decided to film his local operatic or dramatic society in their latest production should decide on his plan of campaign. He should first of all see the show through, if possible at the dress rehearsal. Notes should be made of the various parts of the show which he intends to film. Certain scenes will, in all probability, be insufficiently lit with white light to film satisfactorily. It may, by arrangement with the producer, be possible to film these poorly illuminated scenes after the show has concluded, when arrangements can be made to have more suitable light projected on to the stage.

For certain other scenes that are not sufficiently flooded with white light and in which the action is comparatively slow, it will be necessary to expose at eight frames per second.

According to the amount of light thrown on to the stage, the cameraman will have to decide as to what speed he is going to work the camera, as exposure meters are not very suitable for this type of work. Only for the extremely well lit scenes should it be attempted to expose at sixteen frames; the use of the twelve frame per second speed will be found ideal for most of the scenes, as this speed does not tend to make the actors too jerky in their movements.

AMATEUR FILM PLAYS (*Continued from page* 173)

—who has a model who does typing in her spare time (or vice versa). When the model sees her beloved unable to pay the rent she slips him the necessary, but later is attracted by a wealthy admirer, with a sports car. The newcomer is evidently a modest young man, for having been out in the car, in the evening, with the lady, he leaves its presumably comfortable interior to climb several flights of stairs in order to propose to the lady on a draughty landing just outside the door of his rival, with the happy result that said rival smashes his ukulele.

Then the film turns all mercenary. Instead of shooting the girl, himself or tigers in a distant jungle, the artist gives her the unkindest cut of all by painting another portrait of her from sketches which he has already made, and receiving an impossibly large sum of money for it, whereupon the maiden (entirely reversing her previous character) callously forgets all about the new lover and throws herself at the head of her old, and now wealthy admirer.

If I have ragged my description of the story it is to point out just how unworthy it is of the excellent workmanship which has been put into the placing of it upon the screen. The acting was good, although obviously undirected; the lighting was of a good standard, although marred by dancing spots of light from an unskilfully handled spot; but the construction of the story and the cinematic handling of it was just puerile.

Here is a situation which, even if hackneyed, might possibly happen in real life, but the *way* in which it would happen would depend not only on environment and circumstances, but on the characters of the protagonists. Yet the only attempt at establishing character (in the case of the girl's kindness), is heartlessly jettisoned later on in the film. For this reason, and because there is no real continuity as between sequence and sequence, the film fails to convince. A minor part of a landlady was well played.

With reference to our review of the film "Peter's Legacy" in last month's *Amateur Cine World*, the Blackheath Film Club write to point out that this is not actually a club production but was, in fact, a "private members' film" made prior to the club's formation and without any of the skilled organisation now available. The criticism, they write, is "fair, just and constructive and is just what we as a club need."

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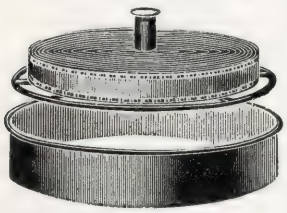
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Cine "Kodak," Model B, f/3.5 anastigmat lens, takes 50 or 100ft. film. List price £25. For £7 12 6
Bolex, f/3.5 Hermagis lens, takes 50ft. 16mm. film. List price £14. For £7 7 0
Victor, f/3.5 Dallmeyer lens, takes 50 or 100ft. 16mm. film. Complete in leather case. As new £32 10 0
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9.5mm. Pathe Projector, super attachment, motor and resistance, list price £11, for .. £7 15 6
9.5mm Pathe Projector, hand turned, complete with resistance, list price £6 10s., for £4 5 0
16mm. Kodascope, Model "A," 2in. lens, 250 watt lamp, stock-soiled only, list price £75 £55 0 0
16mm. Ensign Silent Sixteen, motor driven, complete with resistance, 100 watt lamp, 2in. lens £13 10 0
16mm "J.L." Bell & Howell Projector, 400 watt lamp, gear driven, complete with resistance. Has been used twice only £70 0 0
Siemens Model "B" Cine Camera, f/2.8 anast. lens, 3 speeds, takes 50ft. 16mm. daylight loading chargers, stock-soiled only £23 10 0

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HOME RECORDING SIMPLIFIED

A RECORDING gramophone is a most desirable acquisition for the enthusiastic owner of a home cine, for it offers the simplest means of converting what must otherwise remain a silent film into a talkie.

Home recorders have, of course, been a source of long experiment and research. In fact, since the gramophone itself first made its appearance efforts have been made to produce a home recording device which would at one and the same time extend the use and value of the machine and yet be comparatively cheap, efficient, reliable and simple. The cheap aluminium disc type of home-made record has never been anywhere near the quality class that could render it popular. Often it would give up the ghost after being used a couple or so times.

Now, however, the solution to this ancient problem seems to have arrived, for an enterprising London firm, Messrs. Radio-Recordagrams, Ltd., of 3-5, Burlington Gardens, W.1., has placed on the market a machine which we have just had the opportunity of testing. Not only does it serve as a means of making a suitable talkie record, but it will also record any part of a broadcast programme which is being received on a radio set.

Worked with Radio Set.

There are three models—first, a recording machine with a single turntable; second, a double machine (i.e., with two turntables) for the uninterrupted recording of a longer performance or talk than can be placed on a single disc; and, third, a complete radio-gramophone equipped with recording apparatus and microphone, the whole housed in a single cabinet.

In the first two cases the recording machine is designed for connection to an existing wireless set, which acts as amplifier for home-recording purposes, as well as receiver for any part of a wireless programme which it may be desired to record.

To make records is a very simple matter. One merely places a record blank, coated with a certain patent black compound, on the turntable and presses a couple of switches. The machine will then record whatever is being received on the radio at that particular time. If, on the other hand, a record of the family class is required, or a cine talk, then a handy microphone is provided for this purpose. The records can be played back immediately.

With regard to the playing of the special home-made records, a trailing needle must be used, but to test the wearing qualities of the record coating we deliberately played one over twenty times with an ordinary type steel needle. Even after such drastic treatment there was no appreciable difference in the quality; with the steel trailing needle the life (for all practical purposes) is, it is claimed, permanent.

Amateur cinematographers will find the radio-recordagram a very useful asset for the showing of their films. Running commentaries to films can be made quite simply on the machine and roughly synchronised.

Getting Acquainted with the PRINCIPLES *of* TELEVISION

LARGE numbers of people are taking up television for the first time. Many more, not yet prepared to begin practical work, are wisely getting a general acquaintance with the subject. There is no better book as a guide than "Television To-day and To-morrow" (Pitman's, 7/6), now in its fourth edition.

The authors are H. J. Barton Chapple, who is responsible for the technical matter, and Sydney A. Moseley, who, having held an official position with the Baird group since the early days, is well qualified to deal with the historical side. No one will grudge Baird the lion's share of the credit, but it is a pity the book is written from a partisan standpoint. Except for the bare mention of their name, the important work now being done by the H.M.V. group is ignored.

However, the book is indispensable for the enthusiast. It explains the general principles in detail, follows the developments all over the world and deals with all the systems of reception. A new chapter is devoted to ultra-short waves and the cathode ray tube.

"Recent developments in cathode ray technique," we read, "point to the possibilities in the near future of satisfactory television reception by means of ultra-short waves with good definition and high entertainment value at reasonable cost."

The large number of illustrations has been still further increased and there is much new matter on foreign progress, notably the Iconoscope of Dr. Zworykin in America, which is claimed to give results equal to those of the modern cinema and the intermediate film method.

In this method the scene or action being televised is photographed on a film, which then passes through developing and drying chambers to the scanner and transmitter. From here it passes to a bath which washes off the emulsion, then through another where fresh emulsion is applied and so back to the camera. Continuous use of one length of film effects big economies. In Germany the delay for developing and drying, in between the action before the camera and its transmission by wireless, has been reduced to the astonishing time of 15 seconds.

At the receiving end a similar method is used, the image being photographed on a continuous film which is thrown on a large screen from a standard projector.

In our report in last month's issue on the transformer produced by Messrs. C. & R. Research Ltd. we stated that the cost of 100 hours of projection was 2s. 8d. Fortunately it is not nearly so expensive as that, but, as a number of readers have written to us to point out, is, in fact, 2.8d. We regret this lamentable slip but cannot help feeling a little glow of satisfaction that (as the letters correcting us show) we are so carefully read—even to the last comma and full-stop.

Cine Exposure Table for JULY

Compiled by
HAROLD B. ABBOTT

TYPE OF SHOT	NORMAL SUBJECTS: Deep shadow; woodland paths; close-ups in shadow; light interiors.			Shadow; narrow streets; open woods; tree-lined country roads; waterfalls and ponds in a clearing; close-ups of dark figures in open surroundings; white-on-black titles.			Street and market scenes without heavy shadows; dark monuments or vegetation in the open; long (not distance) shots at zoos, parks, fairs, sports meetings, etc.; farmyard scenes; groups on the lawn; close-ups of light figures; black-on-white titles.			Promenades; light monuments and fountains quayside; open camp and picnic scenes; aircraft "taking off"; track motor racing; open scenes at racecourses, sports meetings, agricultural shows, fairs, parks, country zoos, etc.			Beach scenes; near ships at sea; deck of ship at sea; open river, harbour and dock scenes; moorland (middle distance); aerial views (at low altitudes) of towns.			Open landscapes; seascapes; cloud effects; aircraft in sky; aerial views (except of towns at low altitudes.)		
LIGHTING	f/			f/			f/			f/			f/			f/		
	A	B	C	A	B	C	A	B	C	A	B	C	A	B	C	A	B	C
Brilliant sunlight	4.5	5.6	6.3	6.3	8	9	8	10	11	9	11	12.5	11	14	16	12.5	16	18
Weak sunlight or bright diffused	4	5	5.6	5.6	7	8	7	9	10	8	10	11	9	11	12.5	11	14	16
Diffused or slightly cloudy	3.5	4.5	5	5	6.3	7	6.3	8	9	7	9	10	8	10	11	9	11	12.5
Dull	3	3.5	4.5	4	5	5.6	5.6	6.3	8	6.3	8	9	7	9	10	8	10	11
Gloomy, or very dull	2.3	2.8	3.5	3	4	4.5	4 5	5.6	6.3	5.6	7	8	6.3	8	9	7	9	10

THIS table shows the approximate aperture to be used for all classes of subjects in varying conditions of light. Film speed is also taken into account, cine films having been classified as follows:—

Group A
Gevaert Ortho Reversal and Negative
Kodak Pan. Reversal (16mm. and 8mm.)
Pathe R.O.F. and Negative
Selo Ortho. Negative

Group B
Agfa Ortho Reversal
Agfa Pan. Reversal
Agfa Pan. Negative

Group C
Agfa Novopan Reversal
Kodak Supersensitive Pan. Reversal
Selo Hypersensitive Pan. Negative
Gevaert Pan. Reversal
Pathe P.S.P.

Example: Narrow street, diffused light, Pathe P.S.P. Stop required—f/7

The table is compiled for exposures between the hours of 10 a.m. and 3 p.m. (G.M.T.); from 8 to 10 a.m., and from 3 to 5 p.m. (G.M.T.), the diaphragm must be opened a half to one stop wider.

Where the indicated aperture is not engraved on the diaphragm it is sufficient to estimate the setting between two engraved figures, remembering that the divisions get smaller as the aperture gets smaller, and that f/8 (for example) would lie almost dead central between the f/7 and f/10 markings.

The shutter speed has been assumed to give an exposure of approximately 1/30th second, and is correct for the majority of cameras. Where the exposure is known to be different (usually 1/50th second) or where the camera is operated at a speed other than 14 or 16 pictures per second, the aperture must be varied accordingly.

It should be noted that the times given are Greenwich Mean and not Daylight Saving and adjustment must be made accordingly. Thus, 8 to 10 a.m. G.M.T. would, of course, be 9 to 11 a.m. Willett time, and so on.

Telephoto on the Cine-Eight

The Cine-Kodak "Eight" has made itself felt already as a serious contribution to the resources of amateur cinematography.

Kodak now announce two developments which will give this little pocket cine-camera an even wider appeal to the worker who is not content with a one-lens "cine-snapshot" camera.

Owners of the f/1.9 model can now obtain, for interchangeable use, a Dallmeyer f/4 Telephoto lens of 1½ inch focal length for £4 4s., plus half-a-guinea for the adapting and fitting.

The other development concerns the Kodascope Eight (Model 30)—the nine-guinea projector for the "Eight" films. Kodak are now listing a Dallmeyer Wide Angle Projection lens of their f/1.8 series with a focal length of ¾inch. This sells at two guineas and is made to be interchangeable with the ordinary projection lens. As experienced workers know, the wide-angle lens gives a larger picture on the screen than the standard lens when a short throw is used—a quality which is helpful to the success of pictures shown in a small room with a necessarily short throw, in fact, those of us who show our 16mm. films away from home make a point of taking with us whenever we go out to give a show, not only our standard projection lens but a wide-angle one in addition, in case we find ourselves committed to project the films in a small room.

Messrs. Dallmeyer tell me that they have also begun to supply their Popular Telephoto lens, with an aperture of f/4 in the three-inch focal length for use on the Cine-Kodak Eight.

FREE EXPOSURE CHARTS

A NUMBER of readers have written to us to say how useful they find the "Amateur Cine World" Exposure Chart. Some of our correspondents, however, state that they have been unable to make as much use of it as they would have liked because they do not want to spoil their copies of the magazine by cutting it out and taking it with them when they go filming.

We feel that many readers may be experiencing the same difficulty and we have therefore decided to present to all applicants a copy of the above exposure chart printed on stiff card. It can then be easily carried in the camera case. No charge will be made for this. To obtain your chart, send us a stamped, self-addressed envelope measuring not less than 7ins. by 5ins.

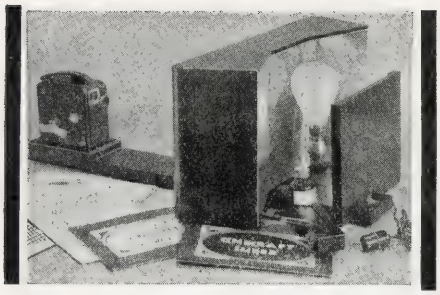
Address your application to "Exposure Chart," The Editor, "Amateur Cine World," Link House, 4-7, Greville Street, London, E.C.1. and enclose coupon that appears on page iii. of cover. No reader may receive more than one copy of the chart and applications for it cannot be entertained after the first post, Tuesday, July 31st.

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Already the new CINECRAFT SUPER Model has captured the imagination of amateur producers everywhere. It is the simplest, most efficient and comprehensive titling outfit ever devised, embodying all the widely appreciated CINECRAFT features—plus new ideas and many refinements.

A handsome outfit of amazing simplicity and precision it offers limitless scope for perfect titling in endless variety—to lift the home production into the spheres of professional effort—giving it sparkling entertainment value as never before.

As good as three titling outfits in one and ready for instant use by day or artificial light, the SUPER is complete with accessories for scenic and modelled titles, felt-lettered titles and direct traced titles.

What they say about CINECRAFT

THREE TYPICAL OPINIONS

Mr. R. S. Whyatt, of Nottingham, writes :
"I have one of your title makers how simple and useful they are in the making of good titles. The whole outfit is so adaptable."

Mr. S. S. Green, Hon. Sec., Belfast Amateur Cine Society :—
"I have no hesitation in recommending the CINECRAFT for professional-like work. It is the easiest, cheapest and best form of making titles."

Mr. Russell Shepherd, of Norwich :
"The whole outfit fills in a gap which has been empty in the hobby of amateur cinematography for a long time."

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FELT LETTERS
With special Title Mask, holder board, tweezers, 100 felt letters, numerals, etc., ½-inch for white on black or for black on white worded titles. Complete **7/6**

ON SALE EVERYWHERE

CINE AIDS FOR THE MORE ADVANCED WORKER

IF the new "Ensign 6" with its fixed focus F3.5 lens (reviewed in the May issue of *Amateur Cine World*) is designed to make cine-work simple for those who want "no trouble" photography, there are other models in the Ensign range of Kinecams for workers who seek something more advanced and are prepared to work out the correct exposure carefully before they press the starting button. The same No.6 Kinecam is available with a superior optical equipment designed for those who know how to make use of its powers.

This camera, identical in its main lines with the fixed focus pattern, can be obtained with either of the following lenses in focussing mounts at the prices stated :

With Taylor Hobson Cinar F2.8, £18 18s.

With Dallmeyer Speed anastigmat F1.5, £25.

The price is, of course, the price of the outfit complete in its case. Both these lenses, which are of one-inch focal length, are in focussing mounts scaled right down to one foot range, which is surely the limit for close-ups.

Lenses of such aperture, especially the Dallmeyer F1.5, give opportunities for indoor work and artificial light movies if super-pan film is used.

To give this camera better value than ever Messrs. Ensign have added a new type of direct-vision finder which is exceedingly valuable in close-ups as well as in general work. They call it the "direct vision axial finder" and the back-sight is adjustable (like a gun-sight) for different distances so that by pushing the sliding scale to the right mark, clearly indicated, you get the right range for centring your picture not only at Infinity but at 6ft., 4ft. and even for one foot.

For Higher Types of Work.

The next step upwards in the Ensign range of cine-cameras brings us to the Super Kinecam Model 8. Here we reach the "advanced" instruments, though in truth they are no more difficult to operate or to understand than the simpler models.

All the basic features of the Model 6 are there. But the Super Kinecam has in addition to these, a revolving turret head to take three lenses. Most readers of the *Amateur Cine World* will know, I hope, the advantages of the turret head, but as some may not, let me explain that it is a revolving circular panel in front of the shutter on which two lenses, or three lenses can be mounted, according to your needs (and your pocket).

Thus on your turret you may require the standard F2.8 Taylor-Hobson one-inch lens (with which the camera is generally fitted) for close-ups and ordinary work ; plus an F1.9 for duller light or for "slow-motion" pictures ; plus a four-inch lens for what we call "telephoto" shots—that is, for getting decent-sized images of far-off objects.

The turret principle enables you to turn into place in a second the lens which best suits your immediate needs. On athletic occasions, on cruises, at the seaside, in fact anywhere, it is a great advantage to be able to swap lenses in a second when you need to do so.

T.

D. J. ALAND, Cinephoto House

Offers the following :

2-Midas Camera-Projectors, F/2.5, List £7 7 0, at **£4 15 0** each.
Pathescope Motor Camera B. as new, at **£4 4 0.**
" " " **De Luxe,** at **£7 10 0.**
Latest Type Coronet Cine Cameras, F/3.9, List £3 5 0, at 39/6.
Pathescope Home Movie Projector, C. Motor, S. Attachment, Group Resistance with Ammeter, cost £13 1 0, at **£7 17 6.**
200 B. with Resistance, cost £16 15 0, as new, at **£12.**
Bolex. P.A. 250 Watt. Lamp, cost £21 0 0, at **£15.**
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I.A.C. FILM CONTESTS, 1934

Organised by the INSTITUTE OF AMATEUR CINEMATOGRAPHERS

William E. Chadwick, F.A.C.I., Hon. General Secretary, Burley House, Theobalds Road, London, W.C.1.

OUT of its experience of past contests, the Council of the I.A.C. feels that cinematographers will welcome a slightly modified classification of entries designed to group together all films in the making of which competitors have similar opportunities.

The following classes do not, therefore, claim to represent in any academic sense the various forms of filmcraft, but to recognise the differences in the facilities available to competitors.

It is the desire of the Council to make every competitor feel that whatever subject is most nearly available to him he will start on an equality with all other competitors in the same class.

CLASS 1.—SCENIC DOCUMENTARY.
Section A. Town or City Life.
Section B. Country or Village Life.

The essential character of these films will be atmosphere. They will deal with life in scenic or general aspects. Individuals or animals will not be necessary in such films and when included must be only incidental to the settings.

For example :—Section A subjects might be—" Dawn to Sunset on Westminster Bridge." " Saturday in Glasgow : From the Shipyards to the Cup Final." " The Spires of Oxford." " Sydney Harbour." " Unter-den Linden."

Section B. subjects might be—" On a Canadian Wheat Farm." " The Fishing Fleet at Looe." " A South African Orchard." " The Magic of the Hebrides." " Chipping Campden : A Picture of Old England."

CLASS 2.—HUMAN DOCUMENTARY.
Section A. Everyday Life
Section B. Adventurous Life.

The essential character of these films will be a dominating human interest—human interest being extended to include animal interest. These films will select individual humans or animals and will concentrate on the selected characters with scenic backgrounds being only incidental.

For example : Section A subjects might be— " A Day with a Cart Horse in London." " A Year of Family Life." " A Country Postman Goes His Round." " A Day in the Life of a Bus Driver." " Life as it looks to a Sheep Dog."

Section B subjects are not designed to send amateurs in search of catastrophes such as earthquakes or shipwrecks, although a shipwreck would certainly come into this section. All that the amateur is expected to do is to get out of the normal routine of his life. Competitors are expressly forbidden to incur any personal risk for the purpose of entering films in this section and those who nevertheless do so will be disqualified.

" A Day on the Blackpool Fair Ground " will be quite as acceptable as " With a Trawler in a Storm at Sea " and " Winter Sports in Switzerland " will be as welcome although photographed by a spectator, as " Crag Climbing in Cumberland " photographed by a climber.

CLASS 3.—COLOUR 16mm.—9.5mm.

In this class competitors are left to choose any subject they think suitable whether in the above sections or not. Films submitted for colour work will not be eligible for other Sectional prizes, but will rank equal with all other films for the International Challenge Trophies. In each of the above sections, which are open only to members of the Institute, there will be 1st, 2nd and 3rd prizes carrying respectively GOLD, SILVER and BRONZE MEDALS.

The I.A.C. International Challenge Trophy will be awarded to the best film submitted by any member of affiliated clubs of the Institute.

CLASS 4.—PHOTOPLAYS (a) 16mm. (b) 9.5mm. (c) 8mm.

Open to individuals or clubs world wide ; entrance fee to non-members, 10/6. In this Class competitors will be required to shoot from a scenario supplied and limited to 100 feet.

THESE CONTESTS

are sponsored by the Institute of Amateur Cinematographers, Burley House, 5/11, Theobalds Road, London, W.C.1., an International organisation composed of the World's leading amateur Cinematographers. If you want to win recognition, as well as prizes, read the rules below and make application for entry form.

RULES OF THE I.A.C. AMATEUR MOVIE-MAKING CONTEST

The Institute of Amateur Cinematographers will present Trophies and Equipment Prizes for what its judges consider the best pictures submitted. These contests are open ONLY TO AMATEURS. NO professional cinematographer will be eligible to compete. It is an International contest solely for the amateur, either the individual or the club.

The contest officially ends at midnight on September 30th, 1934. All pictures must be entered by the closing date or they will not be considered. Entries mailed or expressed bearing the date of sending will be accepted if they reach the Institute Office after September 30th, 1934, providing the date shows they were sent before midnight of September 30th, 1934.

Pictures submitted in this contest will be judged upon photography, composition, construction, cutting, titling, editing and entertainment value. The judges include outstanding and widely known Directors, Cameramen, Supervisors of Production and nationally known Film Critics.

The decision of the Judges will be absolutely final, and there can be no appeal from their decision. Announcement of the awards will be made at the Second Annual Banquet, November 16, 1934, by the President, His Grace the Duke of Sutherland, K.T.

Pictures may be submitted either by individual amateur members, or they may be submitted by Affiliated Amateur Movie Clubs. They MUST, HOWEVER, be photographed on 16 mm., 9 or 8mm. film. Accompanying each entry must be a statement to the effect that no professional cinematographer assisted in the making of the picture. No pictures will be accepted which were photographed on 35mm. film and then reduced to 16 mm.

CLASS 5.—THE " DAILY MAIL " INTERNATIONAL CHALLENGE TROPHY, WORLD'S AMATEUR CINE CHAMPIONSHIP.

If entries received through affiliated clubs at home or abroad, no entrance fee. If sent in individually and entrants are not members of the Institute, an entrance fee of 10/6 must accompany entry. Subject to be chosen by entrants.

CLASS 6.—9.5mm. and 8mm. only.
Subject as Class 1. Open to individual members and affiliated clubs.

CLASS 7.—9.5mm. and 8mm. only.
Subject as Class 2. Open to individual members and affiliated clubs.

CLASS 8.—9.5mm. and 8mm. only.
Photoplays. Open to individual members and affiliated clubs. Scenarios to be chosen by entrants.

It is not as well understood as it should be that the competition is designed to cover all types of films made by amateurs, whether a record of baby's progress through life or holiday trips, cruises, abstract films or photoplays. Every amateur who has finished a film, whatever its subject, should enter it for the competition. It is only by having concrete evidence of the ability of amateurs that the following year's work can be best judged to be of service

Announcing . . .

These new ADDITIONAL PRIZES for the I.A.C. Amateur Movie-Making Contest other than the Four Solid Challenge Cups already announced.

(1) THE " DAILY MAIL " INTERNATIONAL CHALLENGE TROPHY. Presented for yearly competition by the Directors of the Associated Newspapers Ltd., offered for the first time.

(2) AMERICAN SOCIETY OF CINEMATOGRAPHERS GOLD MEDALLION. For the picture selected by the judges as having the best photography, offered for the first time by the " American Cinematographer."

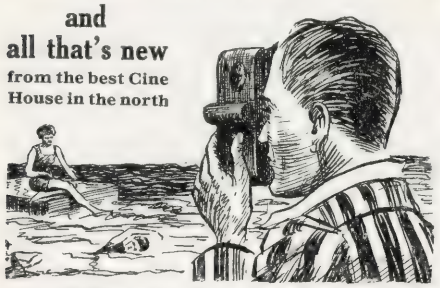
(3) WALLACE HEATON SOLID SILVER CUP. To be won outright, for the best photography.

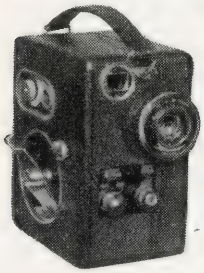
(4) MANUFACTURERS' SOLID SILVER TROPHY. Presented for the first time for open competition by the manufacturers of Sub-Standard Cine Apparatus and Materials. This trophy is to be won outright.

ADDITIONAL EQUIPMENT PRIZES to the value of over £250.

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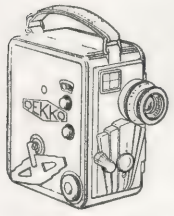
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Pathescope Home Movie Projector, latest type, super attachment, type C motor, dual resistance £7 10 0
BRAND NEW: Agfa Movex Projector, 16mm., 100 watt, Super-Lite lens .. £15 0 0
Kodascope Model "A," latest model with central oiling system, 250 watt, 2-in. lens, also Kodacolor attachment, supplementary resistance. List price £83. Brand new condition, only used few times. Bargain £35 0 0
Kodascope Model "A," 200 watt, resistance, case £16 0 0
Ensign 16mm. Alpha Projector, 100 watt, complete resistance, case. As new .. £7 7 0
Ensign Silent Sixteen 180 watt, 16mm., resistance, carrying case £15 0 0
Kodascope Model "C," 16mm., new type, Claro-stat control, resistance £8 12 6
Kodatoy Projector, 16mm. complete £1 5 0

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"Weston" Photo Electric Exposure Meter, new price £8 10s. 0d., as new £4 4 0
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YOUR PROBLEMS SOLVED

On this and the following pages is a very brief selection of replies to readers' enquiries. A large number have been sent by post. If a postal reply is required, please remember to enclose a stamped addressed envelope. Address your enquiry to the Editor "Amateur Cine World," 4-8, Greville Street, London, E.C.1. The coupon on page iii. of cover must accompany each query.

TRACKING DEVICE.— (*D. Q., Beaumont College, Old Windsor*).

There is nothing on the market except for commercial 35mm. work, for which apparatus is supplied by Bell & Howell and by Vinten.

A simple camera dolly consisting of a three or four wheeled pneumatically tyred flat truck, with a means of rigidly fixing down the tripod, will be all that is necessary for studio work. For out-of-doors more elaborate springing will be necessary, or boards can be laid down temporarily to make a track for the wheels. A more elaborate form embodies metal lines. Any of these can be made up by a carpenter.

For small work, models, titles, etc. a well planed table with hard-wood runners on its top and a hard-wood carriage for the camera, lubricated with black lead, French chalk or talcum powder, will be found admirable.

MICRO-CINEMATOGRAPHY. — (*W.K.T.B., Preston Road, Harrow*).

It is possible to use the Pathe motocamera for the purpose of obtaining photo-micrographic results, but, as you can imagine, its use is attended with several difficulties.

In the first place, it is important, of course, to decide upon the magnification that will be required to enable an image of the subject matter to be included in the picture area of the film. The subject is then carefully focussed in the microscope in the ordinary way, using a suitable micro-objective and eyepiece for the power that is required. After this it is necessary, without disturbing the adjustment of the microscope, to bring the camera, minus its normal photographic lens, into accurate alignment with the optical system of the microscope.

The gate of the motocamera must be brought to exactly 10 inches distance from the eyepiece of the microscope, after making sure, of course, that sufficient light is available to permit exposures of 1/32nd of a second, which is the standard rate of exposure in the motocamera.

Very careful adjustment will be necessary to ensure accurate alignment of the whole optical system and a light-tight junction between the motocamera body and the microscope is also desirable. It will probably prove somewhat difficult to ensure that the gate of the motocamera is the exact distance from the eyepiece that is required in order to obtain a sharp result and therefore a piece of matt film should be placed in the gate to enable the image to be observed prior to the insertion of the charger.

It is, however, not very easy to arrange this with the motocamera and as an alternative therefore a sharp image may be obtained by bringing the motocamera, complete with its normal lens in this case, to a position so that the front lens of the photographic lens on the motocamera is in the plane of the exit pupil of the microscope eyepiece. This position is usually approximately 3mm. distance from the exterior glass of the eyepiece, but it would be necessary or at any rate advisable, to obtain the precise position by experiment.

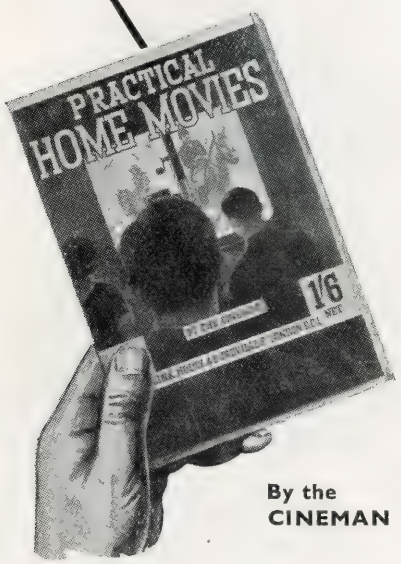
The microscope is, of course, in this case also, carefully focussed for the subject matter prior to bringing the camera into position, exact optical alignment being equally essential in this case, when the degree of magnification obtained is approximately that for which the microscope has previously been set.

CINEMATOGRAPHY AS A PROFESSION.—(*J. S. P., Merton College, Oxford*).

You are correct in supposing that the British film industry wish to

(*Continued on next page, col. 2*)

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SHOWING FILMS.—(*L.E., Elmhurst Street, Clapham, S.W.4.*)

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We think that, as the law stands at present, you are not likely to be involved in any unpleasantness. It might be as well to point out, however, that Section 4 of the Cinematograph Act of 1909 authorises any police constable—or any other officer appointed for the purpose—to enter any premises, whether licensed or not, in which a cinema show is being given in order to see that the regulations are being properly observed.

35mm. PROJECTION (SOUND). (*N.M.R., Frimley Road, Ash Vale, Surrey*).

(a) A half-watt is one that consumes a half-watt, roughly, per candle-power emitted. It is a general term which was used when gas-filled lamps were first introduced to indicate their higher efficiency as compared with the earlier types of vacuum lamp. It is now practically synonymous with 'gas-filled.' This higher efficiency is due to the fact that gas-filled lamps can be run at higher temperatures than vacuum lamps without damage to the filament.

(*Continued on next page*)

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(*Continued from page* 191)

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ENLARGING 9.5mm.—(*Dr. V. C. H., Pembroke Gardens, Hove.*)

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If you prefer to build your own instrument, try making one *without* a condenser, as this latter tends to throw into utmost prominence incidental scratches and markings on the film. No doubt you could adapt your old quarter-plate camera for this purpose, but the fitting of a gate to hold the film and proper focussing is a somewhat delicate matter.

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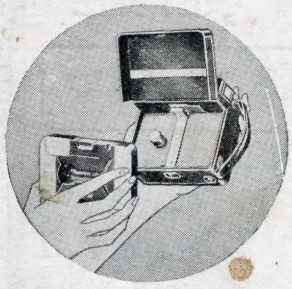


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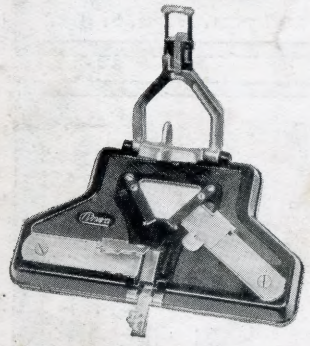
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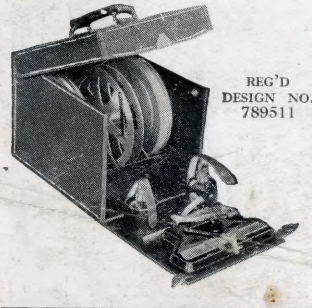
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Digitization and post-production completed in the University of Wisconsin-Madison's Department of Communication Arts, with funding from the Columbia University Libraries.

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